After the Fall, Here Comes Cuomo, by Michael Kramer

Inside Time Inc.'s Magazine Lab, by Edwin Diamond

NEW YORK

CAN HARLEM BE BORN AGAIN?

BY CRAIG UNGER

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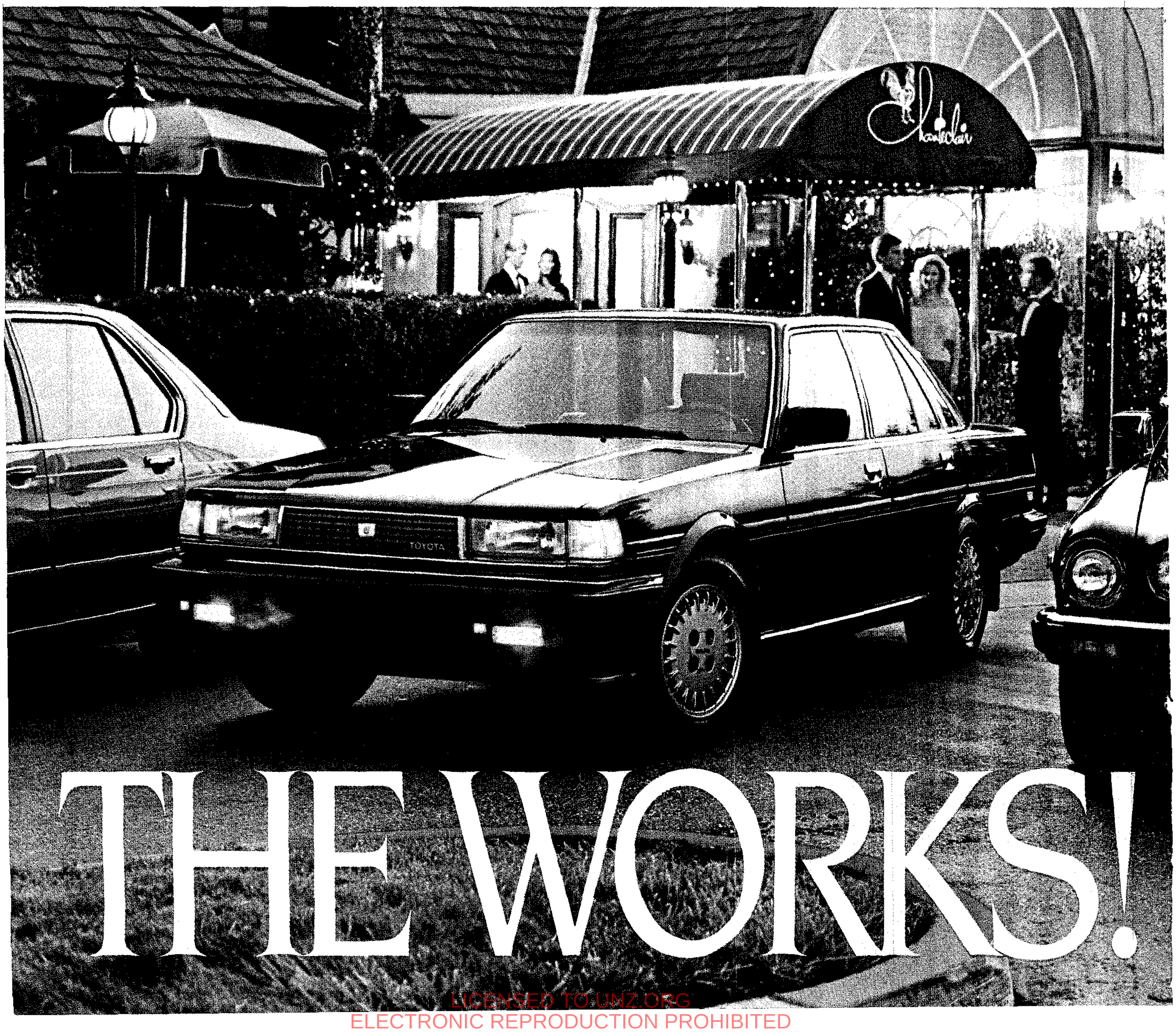

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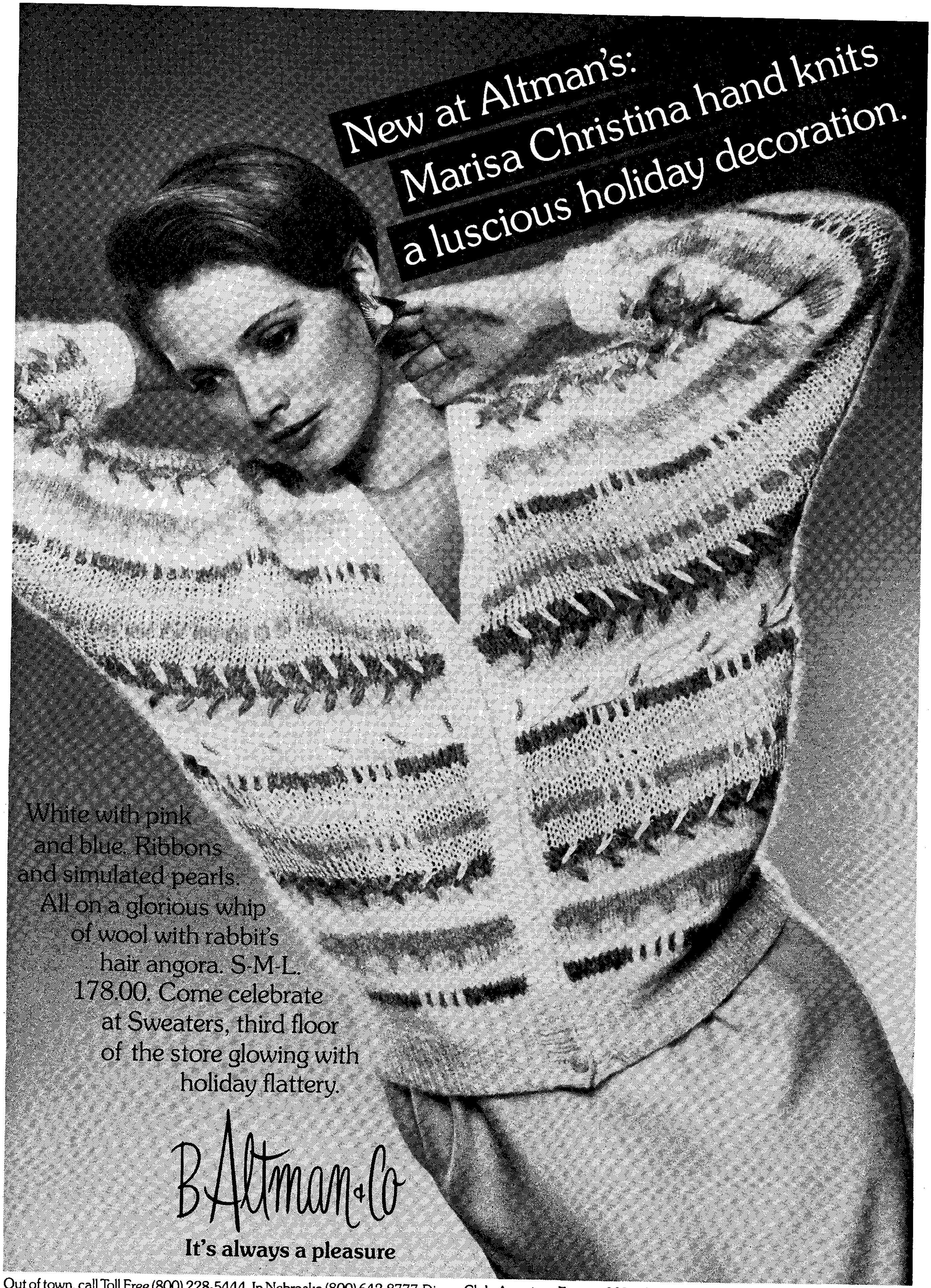
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After the Fall, Here Comes Cuomo

By Michael Kramer

When Mario Cuomo is asked if he'll run for president in 1988, he does an elaborate dance. "Part of the secret of making decisions," he says, "is knowing which decisions not to make." *He* may be undecided, but no one else seems to be—Cuomo's San Francisco and Notre Dame speeches made him a clear front-runner. His record is as sturdy as his oratory. In his first year in office, Cuomo cut the state payroll and balanced the budget—without abandoning his social concerns. Says one Democrat, "When you look at the story of the future, it's Cuomo."

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Can Harlem Be Born Again?

By Craig Unger

Harlem is one of New York's most benighted areas. It is also the home of some of the city's best underdeveloped land. Now Harlem is once again on the rise: The Apollo Theatre is reopening; there's even a shopping mall planned for 125th Street. So far, most of the gentrifiers have been middle-class blacks, but young whites are already moving in. Still, many are hopeful that Harlem's rebirth won't drive out the area's poorer people. Says one homesteader, "It would be a tragedy if there were more widespread displacement here."

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Time Inc. Plays Magazine

By Edwin Diamond

Conventional wisdom has it that great editorial ideas spring from the minds of lonely geniuses. At Time Inc., conventional wisdom has been replaced with inspiration by committee. Dozens of people are working with magazine-development-group director Marshall Loeb (above, far right); they have at least ten projects in various stages of development. And Time Inc. isn't looking for a modest success. Says one editor, "A new venture must ultimately net at least $5-million a year or they won't touch it."

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World Yacht's Bateaux-Mouches-on-the-Hudson may not have the culinary delights of Paris, but the romance is all there.

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By Alexis Bespaloff

Germany's best wines are not well known, but they should be.

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By Colette Rossant

The neighborhood is TriBeCa, the restaurant understated and elegant, the maître d' Italian, and the cuisine . . . Cantonese.

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The "underknown" artists at P.S. 1 may be better off that way.

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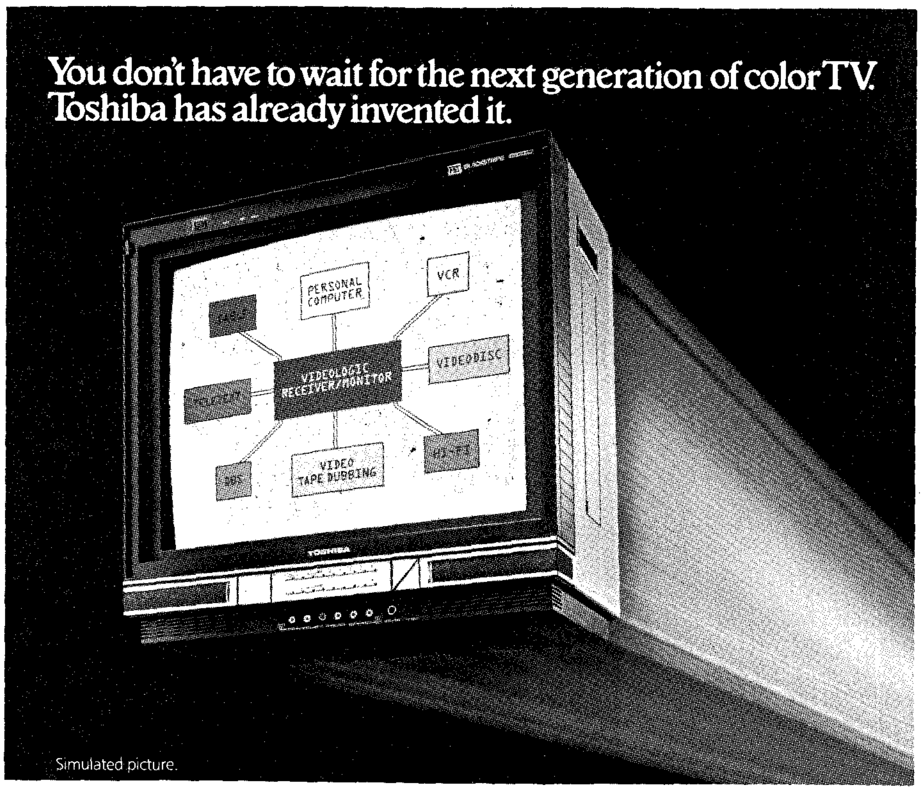
Photographs: left, A.P./Wide World; center, Robin Moyer/Gamma-Liaison; right, Bill Pierce/Sygma.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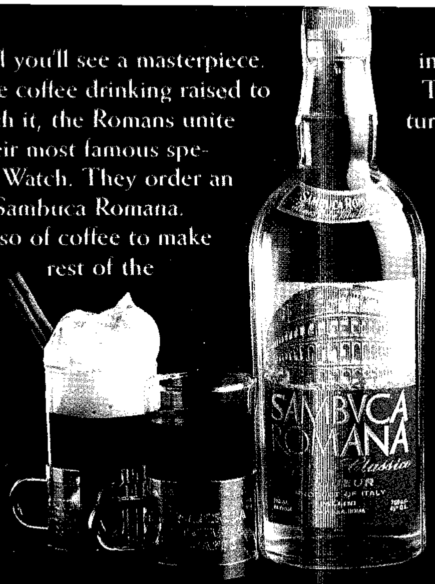

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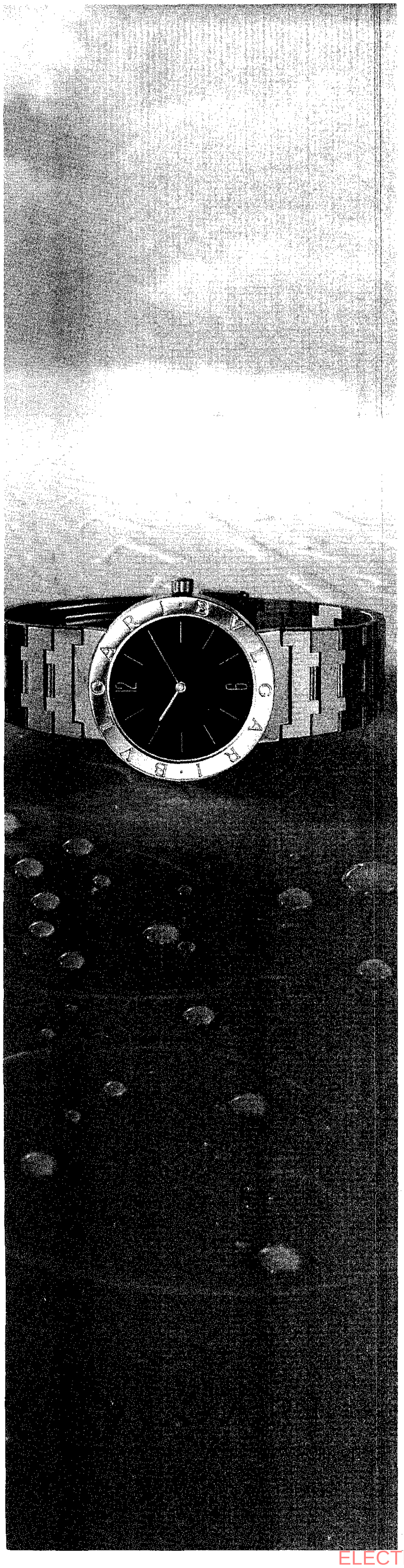

LETTERS

Chronicle of a Death Foretold

JULIE BAUMGOLD'S SENSITIVE COVER story on Truman Capote ["Unanswered Prayers," October 29] was one of the best pieces you've ever published. To paraphrase an exquisite line in her piece, it was one of those magazine articles in which the language sang.

William O'Shaughnessy
President, WVOX-A.M. and
WRTN-F.M.
New Rochelle, N.Y.

HOW COULD YOU DO THIS TO ME? I HAVE been waiting with bated breath for your November 5 issue to arrive. Well, I received it yesterday, and what a disappointment! Part Two of Julie Baumgold's "Unanswered Prayers" wasn't in it. Even the worst soap opera concludes its Friday-afternoon suspense on Monday. So what's the holdup? Please, I beg of you, stop the torture and continue this wonderful article on one of America's most eccentric and talented writers.

Mariann Brant
Wallington, N.J.

Editor's note: Julie Baumgold's second article on Capote will appear in the issue out on November 19.

PERHAPS IF ALL THE BEAUTIFUL PEOPLE had treated Capote as a human being as opposed to some imp, gremlin, *enfant terrible,* or "Headless Horseman," his life would have been less traumatic.

N. G. Nicholson
Brooklyn

THE CAPOTE STORY SHOULD HAVE BEEN titled "A Death Wish Is Granted."

Bob Limandri
Queens

I WAS SADDENED TO LEARN THAT THE end of Capote's life was filled with turmoil. One of my first literary purchases was *Other Voices, Other Rooms.* I will never forget the book-jacket picture of an angelic blond boy prodigy staring strangely with big, innocent eyes. Even then, pain seemed to show.

Susan Smpadian
Queens

WHEN TRUMAN CAPOTE DIED, THE KINDLY ones of the world press asked me to comment. But I made no comment of any kind to press or television. Now, in the absence of any public statement from me, *New York* claims that I said that Capote's death was "a wise career choice." Is this the new New Journalism? If it wasn't said, make it up; then it will be "fact."

Gore Vidal
Ravello, Italy

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Editor's note: New York's source for the Vidal quotation and Julie Baumgold regret any embarrassment it may have caused.

The Candidate of Choice

AFTER READING MICHAEL KRAMER'S INsightful "memos" to Fritz Mondale ["Dear Fritz: How to Debate Reagan," October 8, and "Doing It Again," October 22], I wonder: Perhaps Kramer should be running for president.

Paul Weiss
Manhattan

KRAMER IS A MEAN-SPIRITED, PSEUDOpolitical writer who should have taken out an ad for Mondale rather than written offensive articles.

Pat Rowett
North Babylon, N.Y.

It's a Gift

CAMILLE HOPKINS'S "THE SMART SET" ["Children," October 29] was extremely timely and well written. With greater interest in identifying and providing for gifted and talented youngsters, parents of these children increasingly need local support organizations. Such groups provide them with resources and opportunities to meet and interact with parents who have similar concerns.

Anita Kassof Minor and
Pamela Spencer
Co-Presidents
Society for Gifted and
Talented Children
Greenvale, N.Y.

WHILE READING YOUR ARTICLE, I HAD TO reflect upon my own life and childhood. I was a somewhat gifted child. I skipped several grades and entered college early. Having barely turned nineteen, I was thrust into the real world with a B.A. I may have been well prepared academically, but not emotionally. Trying to earn a living and cope with the corporate environment at that age was traumatic, to put it mildly. Supervising those many years my senior was not the best way to win friends and influence people, to say nothing of how it affected my self-

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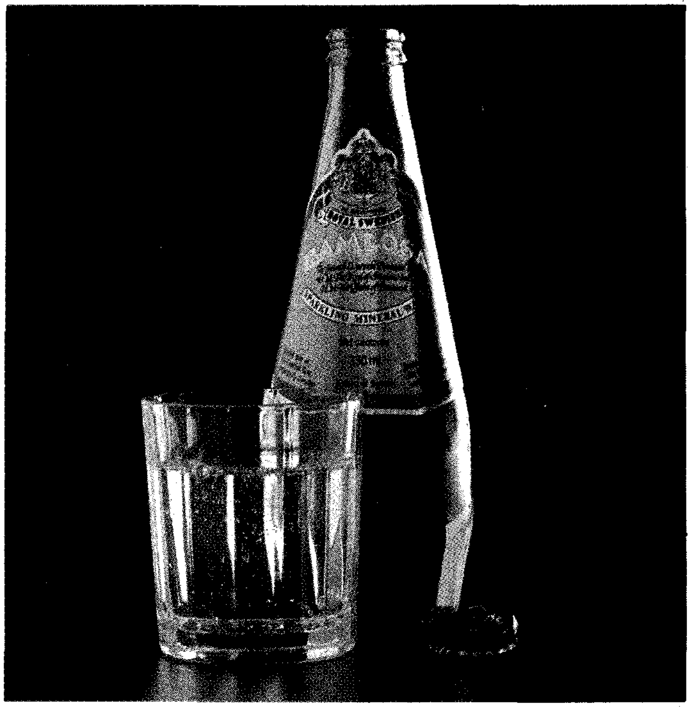

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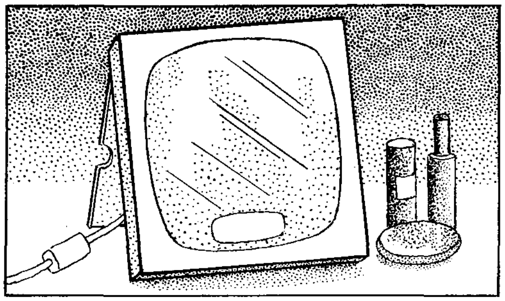

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confidence. Now, at 31, after many years of therapy and job-hopping, at times I still find myself crippled by having missed an emotional education. Although being a gifted child can be a wonderful advantage, parents should make sure their bright child is emotionally equipped to handle the inevitable pressures that show up just as prematurely as that superior intellect.

Randy Fountain
Tallahassee, Fla.

Seen but Not Hurt

"WHEN YOUR CHILD IS MUGGED" [BY Grace Hechinger, October 8] made some important points magnificently. My twelve-year-old cousin was traumatized when he was mugged. I hope this article is read by parents who will help their children in such situations.

Joseph Ardito
Fort Salonga, N.Y.

WHILE MUCH GOOD ADVICE WAS OFfered in this article, I was dismayed by the exceedingly cursory discussion of when to seek professional help. It is true that the parent is the child's main source of emotional security and that the parent should offer as much support as possible. But parents themselves are often very upset when their child is victimized, and they may be unsure of how to respond to their child's concerns at this time. It is, therefore, wise to seek guidance from a qualified child psychotherapist when a child is assaulted.

Richard Trachtman, Ph.D., CSW
Manhattan

Sloop for All

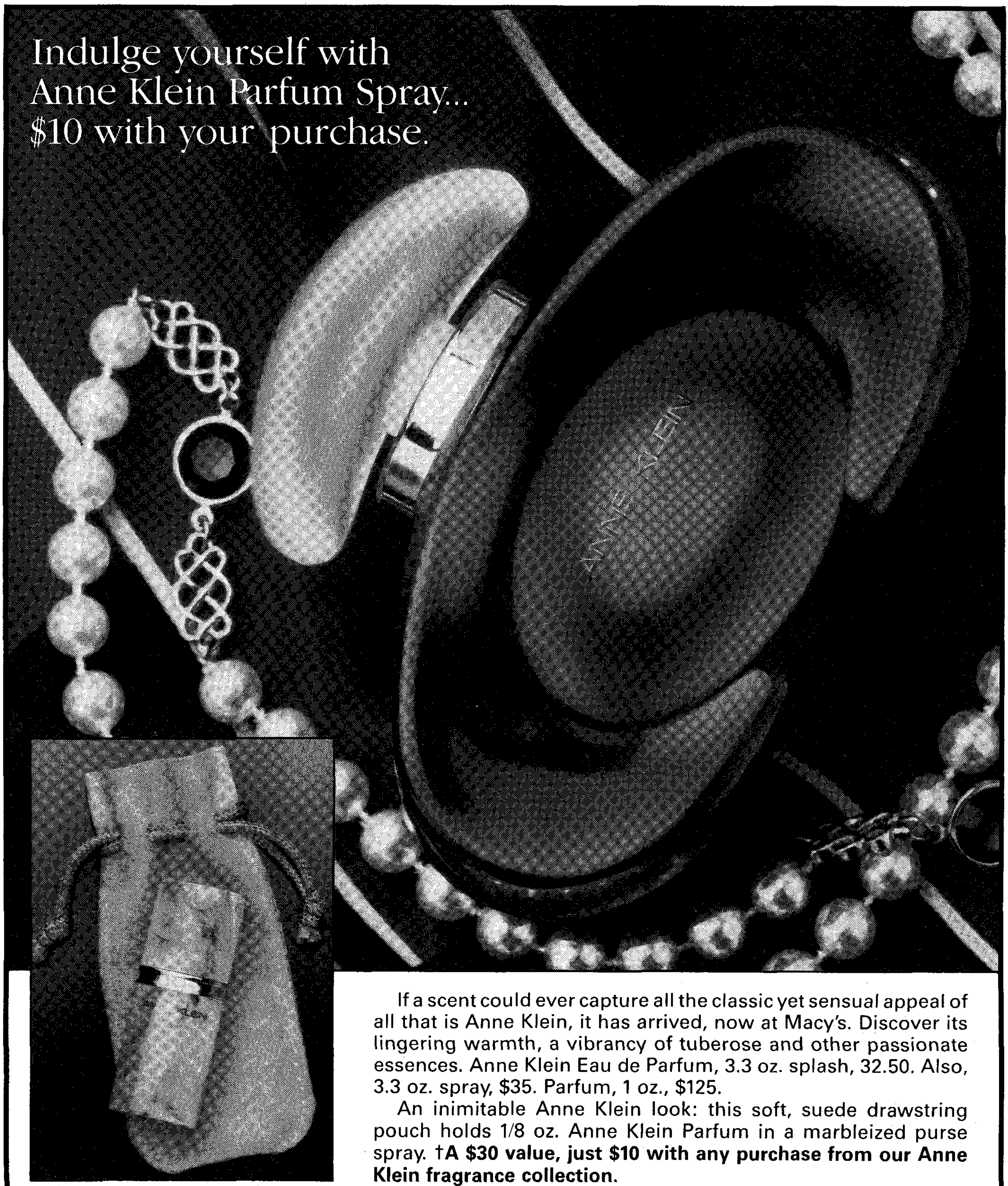
I WAS THRILLED TO SEE THE ANNOUNCEment about the *Clearwater's* annual pumpkin festival at South Street Seaport ["Best Bets: Country Pumpkin," by Nancy McKeon and Corky Pollan, October 29], but I'd like to clear something up. The item implied that the *Clearwater* is Pete Seeger's boat. Not so. The *Clearwater* is owned by each and every one of the thousands of members of the Hudson River Sloop Clearwater, Inc., who have joined together to help clean up our river and make the Hudson accessible to all as the recreational resource it can be. Pete Seeger certainly is a great part of the Clearwater's proud tradition, and as a member he, too, "owns" the boat, but so do the rest of us.

Eric Pomerantz
Manhattan

Correction

IN "THE JOYS AND SORROWS OF JOINT Custody," by Marilyn Webb, which appeared in the November 5 issue, the incorrect phone number was given for the mediation team of Susanne Hess and Roger Brach. The correct number is 570-0447. ■

ANNE KLEIN



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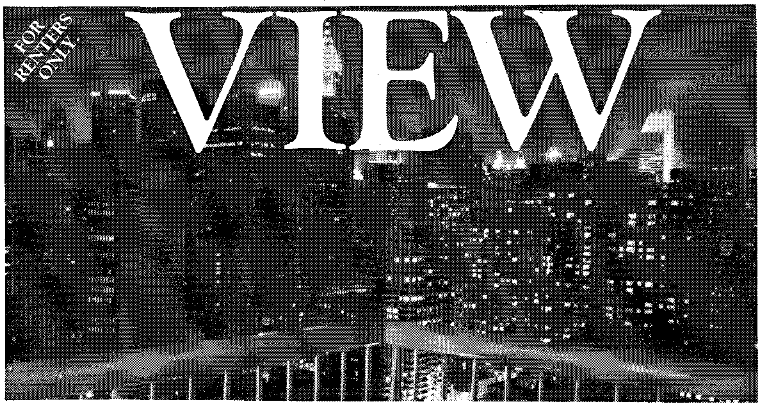
*In an advertisement appearing in The New York Times on September 9, 1984, the public ice skating rink and adult fitness park were erroneously described as a private ice skating rink. Both are public facilities.



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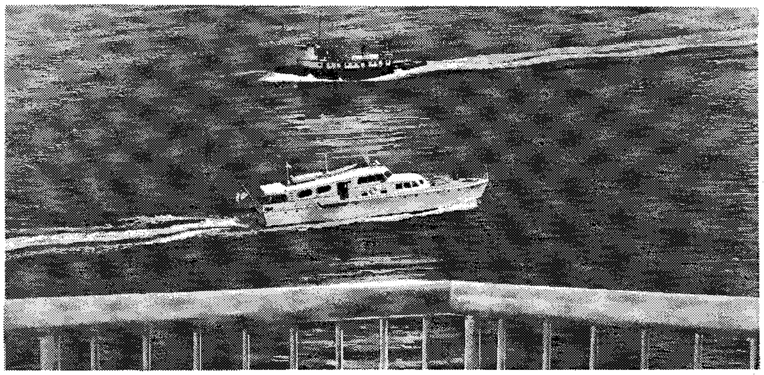

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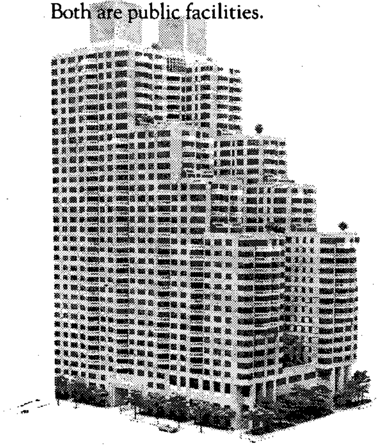

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NEW YORK

INTELLIGENCER

BY MARY ANNE OSTROM

Author Charges CIA 'Rubbished' Vatican Book

THE CO-AUTHOR OF *Averting Armageddon,* a new Doubleday book that takes an intimate look at the Reagan administration's connections to the Vatican, is accusing the publishing house of editing out sensitive material after "getting pressure" from Washington officials.

Gordon Thomas said that some 140 manuscript pages, including descriptions of the Reagan administration's "sometimes embarrassingly close" relationship to the Holy See, were cut. Also deleted was evidence that European intelligence agencies believe the Central Intelligence Agency covered up information about the attempted assassination of Pope John Paul II. "I was told in Washington that pressures were brought to bear on the publisher by the State Department and the CIA," Thomas said. The manuscript is being published virtually uncut in 23 countries, including England and Canada.

"We had an entire conversation with a West German intelligence source who said the [CIA] rubbished the Bulgarian connection so as not to hinder American chances for carrying out a summit meeting with the Russians. This was cut," Thomas said.

Thomas and co-author Max Morgan-Witts said they were also disturbed that Doubleday, without telling them, removed the code name of a CIA operative ("The Mad Mentor") after the publisher was contacted by a lawyer who threatened suit. The operative's code name appears in all the foreign versions.

Doubleday's editor for the book, Anne Hukill, said she edited out only material that she thought was "so inside Vatican that most American readers would not understand."

'Vanity Fair' Under the Gun

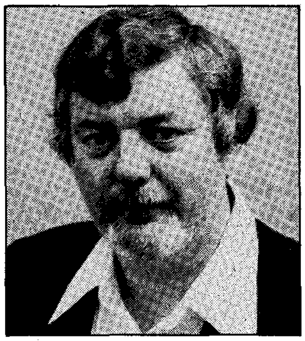
FOR ITS DECEMBER ISSUE, *Vanity Fair* planned to follow up its Raquel Welch and Brooke Shields covers with a picture of *Dynasty* big shot Joan Collins holding a gun to her head. But after *Cover Up* star Jon-Erik Hexum shot himself fatally in the head, the magazine was forced to scramble, especially since Collins and Hexum co-starred in an ABC-TV movie, *The Making of a Male Model,* only a year ago. Now that the offending gun has simply been removed from the picture, won't that leave an odd-looking pose? "Whoever said that has not seen the photo," said a staffer at *Vanity Fair.* "Anyway, who's to say it will finally be the cover?"

Belt-out at Gucci?

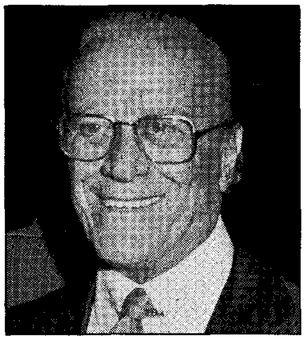
A BITTER POWER STRUGGLE WAS BEHIND the recent resignation of Dr. Aldo Gucci from the Italian leather firm he's been chairman of for 31 years, according to sources close to the company.

Dr. Gucci, 79, stepped down early this month to make way for his nephew, Maurizio, 36, a move designed, according to a Gucci spokeswoman, to "fortify and strengthen" the business. But one insider said, "They want to make it sound as though he wanted to resign; it was a bitter fight. Maurizio was at odds with Aldo over the company's marketing direction—Gucci has been getting a department-store mentality."

Maurizio Gucci's spokeswoman in Milan described the succession as "not so much a struggle" as "reaching an agreement." Dr. Gucci did not return *New York*'s phone calls.



Thomas: *Unkind cuts.*



Aldo Gucci: *Making way.*

Aitken: *Willful.*

A Chemical Reaction

THOUGH GEORGE MORRIS GURLEY ONLY *works* for Chemical Bank, he's gotten to call a few shots recently—thanks to Annie Laurie Aitken, Sunny von Bulow's mother.

In her will, Aitken, who died in May, appointed Gurley, Chemical, and her husband, Russell, as her executors and trustees. She also specified that Gurley, a Chemical vice-president and Aitken friend, "may at any time, with or without cause," fire Chemical as executor or trustee. (Much of Aitken's estimated $90-million estate is invested through Chemical.)

High officers of Chemical Bank are said to have been incensed at the arrangement, which is an extremely unusual one. "There was an enormous fight at the bank," a source close to the situation told *New York.* "If they were ever to fire Gurley, he would have been able to fire them, so the bank struck a compromise."

The source said that Gurley has waived his executor's fees and has agreed not to take a trustee's fee so long as he is an officer of the bank.

The compromise does little to appease Roy Cohn, lawyer for Cosima von Bulow, Claus's daughter, who was left out of the will.

"What would Gurley do if it was in the best interests of the estate to withdraw vast amounts of funds from Chemical?" Cohn asked.

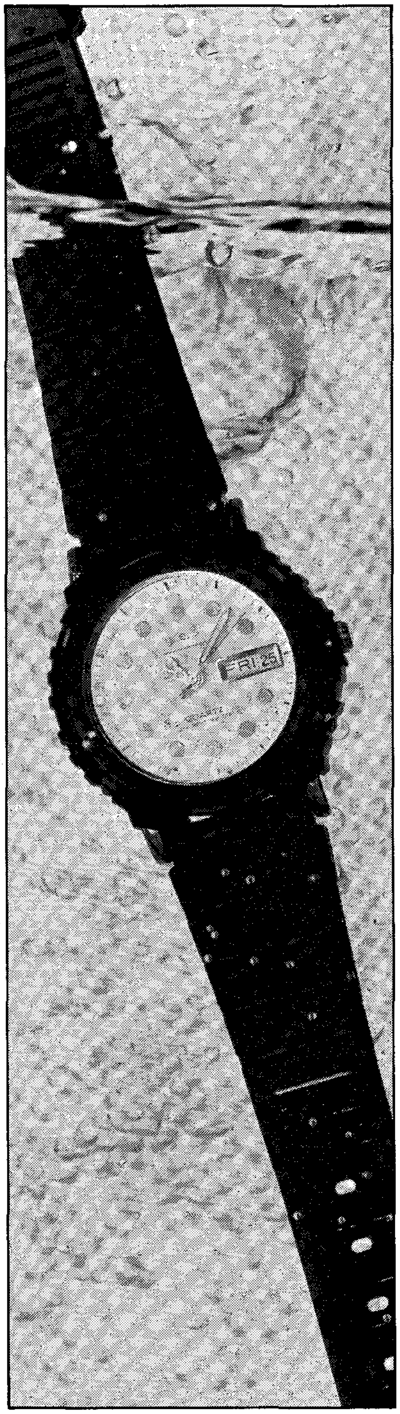
Gurley would not comment. Chemical issued a statement asserting that since Gurley is not being paid for his work on the estate the bank "sees no conflict of interest between the bank and the estate."

Photographs: top, Alex Gotfryd; center, Ron Galella.

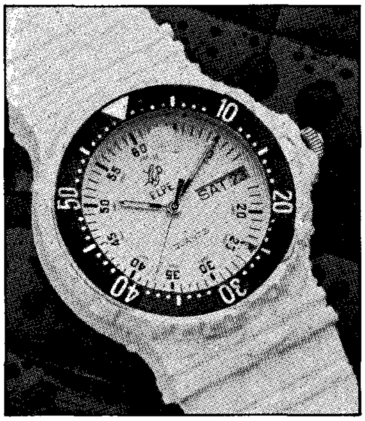
Y.E.S. WATCHES: THE UNSHOCKABLE, UNSINKABLE ATHLETES OF TIME

An Olympian presentation of watches in the Men's Store, sporty little wrist numbers that go where few have gone before. Underwater, into the darkest nights, and through the thick of the boardroom action. With sleek, functional beauty that speaks strongly of how time will appear in the future. In Y.E.S. Men's Furnishings. On 1, New York.

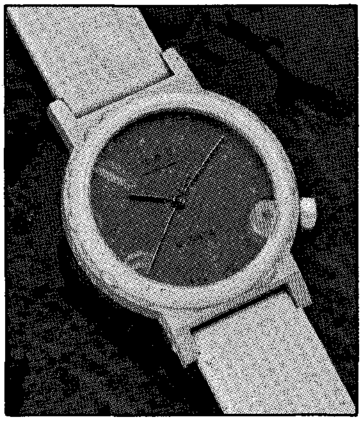
•Shown from the collection, each with Swiss quartz movement, waterproof, shock resistant and 1 year guarantee·



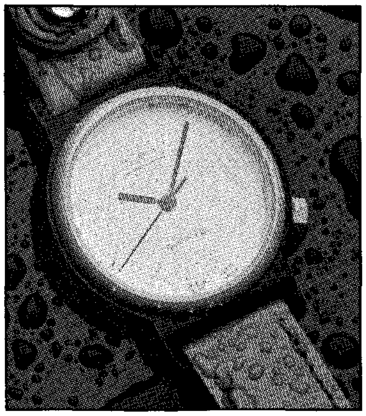
•**Diver's watch,** rubber strap, black with orange or white day-glo face. 45.00



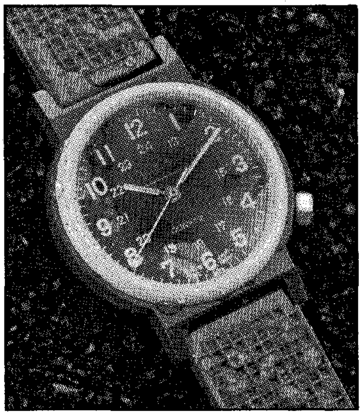
•**Sport watch,** rubber band. Black w/white, white w/black, khaki w/khaki or royal w/white. 45.00



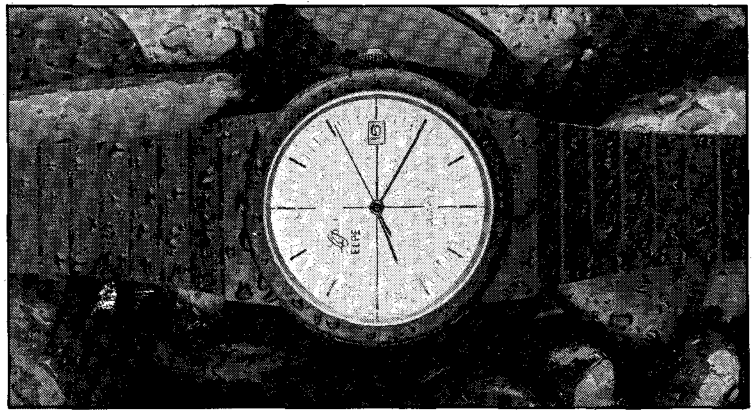
•**Rubber strap sport watch,** yellow w/red face, red w/royal or khaki w/khaki. 55.00



•**Leather band sport watch,** black w/black face or grey w/white. 55.00



•**Rubber strap sport watch,** yellow w/red face, red w/royal or khaki w/khaki. 55.00



•**Metallic watch,** metallic band w/white face. Black w/white or khaki w/white. 50.00

bloomingdale's men's store

On Madison Avenue/Bernice Kanner

ON THE SPOT

The Local TV Buys

Netherworld: *"My buys are like giant crossword puzzles,"* says Caryn Jacoby.

SPOT BUYERS ARE THE PEOPLE WHO place commercials on local TV and radio stations. Creative directors detest them because they dispense the product without ever trying to judge the quality of the commercial or the audience. They spend their days punching calculators, telephones glued to their ears. Few were math majors; many in fact entertained fantasies of writing and producing commercials themselves, rather than buying time to run them. They work largely unrecognized, hidden away in pink-collar ghettos, living and buying by the numbers.

They are nowhere in the ad-agency hierarchy. By some estimates, as many as 90 percent are women, whose salaries generally peak in the low thirties. They lack the status of network buyers, who with one phone call can seal multi-million-dollar deals, purchasing a television moment that will be seen across the nation. And they're not like print buyers, for whom published rate cards are supposed to leave little room for haggling and mathematical high jinks.

The survival of a spot buyer depends on two things: how skillfully she evaluates the periodic ratings reports of Arbitron and Nielsen, and how well she gathers rating points—often called gross rating points—each one representing 1 percent of the target audience watching a program. A spot buyer's rating point is different from the more familiar network rating point, which stands for 1 percent of all television households.

Ad-agency creative types sneer at spot buyers, who rarely see the commercial for which they are reserving airtime; sometimes they don't even know the strategy of the ad campaign.

I decided to put myself on the spot. My assignment took me to McCann-Erickson, an advertising agency with one of the largest spot-buying operations in the country. (Some other big ones are Young & Rubicam, J. Walter Thompson, BBDO, and Dancer Fitzgerald Sample.)

In addition to ad-agency spot-buying departments, there are many independent national and local services that do nothing but buy time for local commercials. Spot buying last year amounted to $4.8 billion, compared with $7 billion spent on network commercials, according to the Television Bureau of Advertising. And this year, the bureau says, spot spending should reach $5.47 billion, compared with $8.42 billion in network spending.

I arrived at McCann in early October, when the agency was completing its fourth-quarter buying crunch, which, along with the April-to-June period, is the spot buyer's busiest time. In the fall, advertisers aim to cash in on the Christmas season; in the spring, they plug soft drinks, travel, and beer.

I spent the afternoon with Caryn Jacoby, a senior broadcast buyer in the agency's media-investment-services department, who deals with the Boston market for Coca-Cola and other clients. Boston, with three network affiliates and five independent TV stations, is the sixth-largest market in the country. Of the nation's 211 spot markets, it is one of only 11 that provide daily ratings information, according to Laura Silton, general manager of spot buying for McCann-Erickson nationwide.

Jacoby loves the netherworld of numbers into which her work plunges her. She also loves the clout her budget gives her and the competitiveness of the game. "My buys are like giant crossword puzzles," she says.

She prides herself on getting the lowest rates without jeopardizing the spot (bumping, or pre-empting, is fairly common) and on maintaining good relations with the stations' salespeople. "You need them to squeeze you in on sold-out situations and to get good positioning," says Jacoby.

Before we pick up the phones, Jacoby gives me a short lesson. "Say the station asks $9,000 for a 30 [second spot] on *Dynasty.* You look at the rating, in this case 28, divide it into the price asked, and that's your cost per point." This is the major concern of spot buyers.

Anticipating ratings several weeks in advance is dicey. "The hostage crisis pumped up *Nightline* four years ago," says Silton, "but woe to the buyer who had grabbed the *Tonight Show.* How the hell are you going to know?"

What Jacoby does know is that *Dynasty*'s cost per point will be $321.43, well below the average cost per point in the Boston market, which is $375 to $400. She also knows the gross-rating-point goal her client has approved. Jacoby's job is to accumulate these points while keeping within her budget. She won't tell me what her GRP goal is—clients are always secretive about such figures. But most buyers believe that soap-opera audiences are more loyal than others, and thus getting time on a show like *Dynasty* may be particularly valuable.

GRP's are included in the "buy spec," a file compiled by the agency's media-planning department and approved by the client. The buy spec also details the flight dates (when the spots will air), the day-part distribution (the times the client wants the ad to run), the total budget for the campaign, and the demographics sought.

Armed with a sheaf of weekly ratings books, buy specs, and a current prime-time schedule, we dial Sherman Spritz,

Photograph by Chuck Fishman.

SALLY WANTED TO LOOK OLDER. TODAY SHE SPENDS A FORTUNE TO LOOK YOUNGER.

With 36 million of them over the age of 30, the Baby Boomers aren't babies anymore.

And if they once wanted to look "grown up," now they're willing to spend a lot to look youthful.

Female Boomers use moisturizers, hair repairs, lip fixers. They buy skin machines, nail machines, electric curlers and mousse.

And Sally's not alone. Johnny's peeked in the mirror and given men's skin care products a 20%-a-year boost.

Boomers can afford whatever makes them look good: they take home almost half of all U.S. personal income.

They also take home more copies of People than any other group. Its quick, to-the-point style keeps them up on things contemporary like nothing else. That's why two-thirds of our 21 million readers are Boomers.

The Boomers are booming and so is People. Our advertising pages are up 16% so far this year.

If you're in search of consumers who care about their looks, we're a veritable fountain of youth.

People weekly

WE'RE BOOMING

©1984 Time Inc.

an account executive at WCVB, ABC's Boston affiliate. A few weeks earlier Spritz had sent Jacoby a copy of the "avails," basically a proposal of WCVB program rates and rating estimates, for Jacoby to consider.

After a few moments of chitchat in which Spritz and Jacoby bemoan ABC's cellar standing among the networks, they shift gears.

Their job involves dealing with shows that will appear several weeks later. Jacoby and Spritz come to this call with predictions of what the ratings for the shows will be. Then they dicker—Spritz trying to sell the space based on a higher rating, Jacoby trying to get it based on a lower one. If the program's actual rating turns out to be higher than the one agreed on, the client gets more for his money. If it comes in lower, he loses.

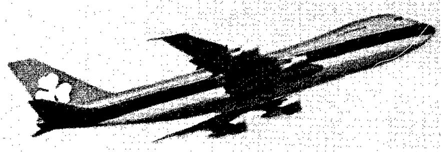
Spritz and Jacoby start off smoothly and quickly agree on buys for Monday night. They have no problem with Tuesday's early prime time. The first breach comes with *Paper Dolls*. Spritz predicts the show will have a 15 rating three weeks later when the spot will air. Jacoby has given *Paper Dolls* a 13, though she concedes she hasn't watched it yet. "It's nasty, with vamps and great clothes," Spritz assures her. "Everything you could want in a hit."

She dismisses rival NBC's *Riptide* because her target audience is women and the program attracts men, but she mulls the movie titles CBS will air in the same time slot. Jacoby doesn't think *Silence of the Heart* will pump up CBS's ratings, but she's worried about *Ellis Island*. Spritz, however, isn't. "Not the greatest movie," he announces summarily.

Jacoby throws in another rating point on *Paper Dolls*, but after punching her calculator, discovers it's still not enough to justify the cost. The price—$6,000 for a 30—comes out to $428 per point. That's beyond her baseline. But there may be room to average. How close her total expenditure comes to the buy-spec budget is all that matters in the end.

Jacoby is immersed in this negotiation—she really wants *Paper Dolls*. She hunts for more ammunition to justify the buy. On network-originated programming, a spot-bought commercial has to run during the break, say at 8 or 8:30 P.M. for a half-hour show, a time when channel switching is rampant. Jacoby asks for an inside break, the 9:30 bank in the middle of the hour-long show. Spritz grudgingly agrees, and she tells him, "You've got to write this in blood." "I don't have any," he quips.

The next bugaboo is *Jessie*. The show is faring poorly, and Spritz rates it a 10; Jacoby an 8. At $5,500 a 30, *Jessie* would need a 15 rating to be efficient. Depending on WCVB's level of unsold inventory, the station may have to trim the asking price for *Jessie*. This probably



Not so long ago,
it would have cost you $1,000 for a bottle of Baileys.

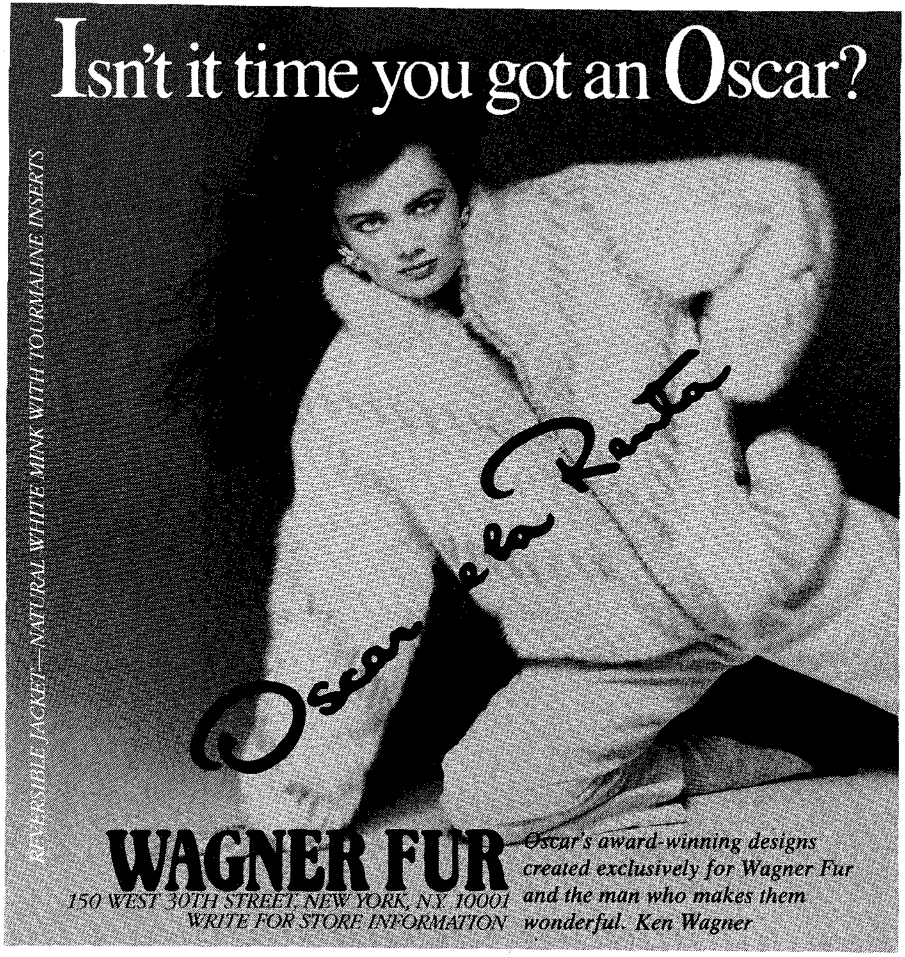
You would have had to fly all the way to Ireland to get it. Now, just a few years after it was first imported, more Baileys is bought & served & shared & given than any other liqueur in the world.
Baileys® It must be magic.

The Original Irish Cream® Liqueur.
Imported by The Paddington Corporation, N.Y., N.Y. 34 Proof © 1984

The Caribbean resort with a continent behind it.

If you're thinking of a Caribbean resort, start at the top... with Cartagena... on South America's Emerald Coast. And start with us... Avianca. The Colombian Airline. Cartagena is Latin hospitality and colonial charm... delightful restaurants and casinos... and the crystalline waters of the Rosario Islands. Yesterday's pace with tomorrow's comforts. Getting there is easy... it's about two hours from Miami or about four hours from New York. Call your travel agent or Avianca at (212) 246-5241 or 1-800-327-9899.

Avianca
The Airline of Colombia



Isn't it time you got an Oscar?

REVERSIBLE JACKET—NATURAL WHITE MINK WITH TOURMALINE INSERTS
Oscar de la Renta

WAGNER FUR
150 WEST 30TH STREET, NEW YORK, N.Y. 10001
WRITE FOR STORE INFORMATION

Oscar's award-winning designs created exclusively for Wagner Fur and the man who makes them wonderful. Ken Wagner

won't happen, since stations usually try to raise their prices. Buying strategy calls for striking early, because as the station sells its finite inventory, it raises its rates. But oddly, though everyone assumed the presidential campaigns this October would overwhelm the marketplace, there's been little change. During a normal quarter, a station might juggle its rates once a week. In peak season, a station in a hot market like San Diego could raise its rates three times a week.

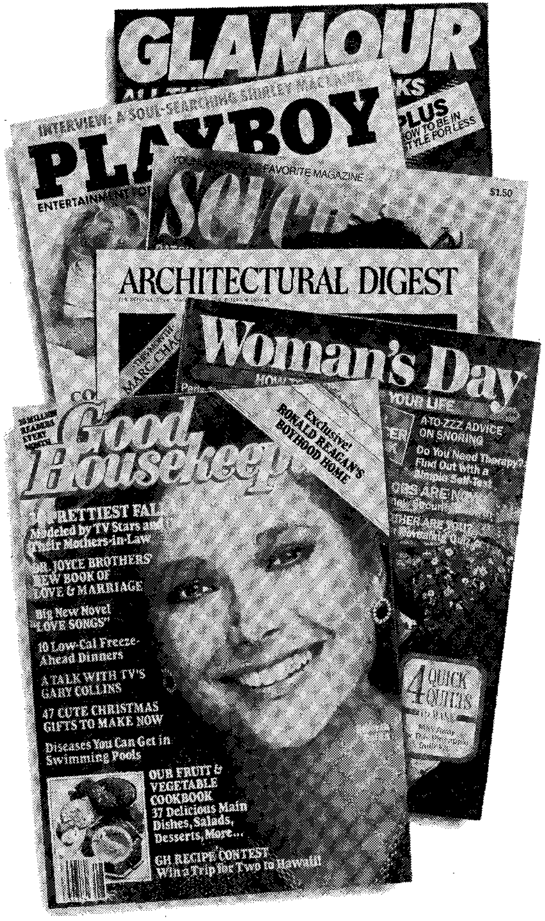
Trouble again over *The Fall Guy*, which opens the prime-time schedule on Wednesdays. Spritz has given the show a 12 rating on the 8 P.M. break and a 14 at the 8:30 mid-break. Jacoby figures it at only an 11 because of the strong showing of NBC's *Highway to Heaven*. Spritz demands a 19 rating for the *Dynasty* break at 9 P.M. and a 28 rating inside, as well as $9,000 for a 30. Jacoby has allocated $10,000 to guarantee inside-break positions, but she tells him $9,500. He nudges her to $10,000, and they move to battle over *Hotel*.

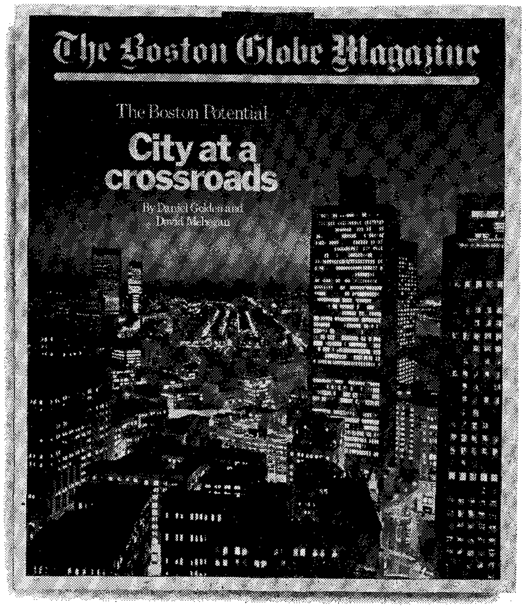
Once again, they disagree about ratings, but she says she'll raise her estimate if the spot runs at the 10 P.M. break, when *Dynasty* concludes. When he balks, she jokes that she'll move all her prime time to a competitive station. He doesn't laugh. Suddenly, she realizes that the station plans to sell its 10 P.M. break as part of *Dynasty*, higher rated and thus pricier than *Hotel*, and she decides not to buy.

Jacoby takes one movie on ABC's Thursday roster, passes on *20/20* because it's too expensive, and reluctantly turns down *Benson* on Friday. In the previous two weeks, the show got a pair of 19 ratings. "Whoever bought it got lucky," Jacoby says ruefully. Still, the science-fiction thriller *V* is about to become a serial competitor, and Jacoby frets about gambling against it.

Hawaiian Heat, on Fridays at 9 P.M., has "enough T. and A." to convince Jacoby to spend $3,000. Spritz wants $3,500 but gives in after Jacoby brandishes the sword. "This is Coca-Cola buying," she says. She insists on a "Filene's Basement rate" for *Matt Houston* and warns Spritz that if it doesn't run during the 10 P.M. break she won't pay for it. He clearly would never make such a promise.

Spritz claims that he doesn't have a Sunday program with a rating of under 10, and Jacoby tells him to forget it; then seconds later she relents and snatches *Hardcastle & McCormick* when Spritz offers it to her at a lower rate. Spritz drones on about the Sunday-night movies that follow, but more than an hour and ten minutes into the conversation late on this Friday afternoon, Jacoby admits her attention is drifting. "I'm drained," she says. "My ear hurts," he concurs. Then, as an afterthought, he says quickly, "Not because of you." ■


GLAMOUR
PLAYBOY
SEVENTEEN
ARCHITECTURAL DIGEST
Woman's Day
Good Housekeeping


The Boston Globe Magazine
The Boston Potential
City at a crossroads

Guess which has the most ad pages?

Guess again.

This may come as a total surprise. But the fact is, *The Boston Globe Magazine* runs more ad pages than many national consumer publications. More than *Good Housekeeping, Seventeen, Reader's Digest* or *Woman's Day*. More than *McCall's, Architectural Digest, Playboy* or *Family Circle*.*

And when you consider *The Boston Globe Magazine* is a Sunday rotogravure magazine, it's even more surprising that there's no better way to reach New England's high-powered, upscale market.

In fact, with a circulation exceeding 793,000,** *The Boston Globe Magazine* now reaches 80% of Greater Boston households with incomes of $50,000 + .***

For more surprising information, call Globe ad director, Jack Reid, at (617) 929-2103.

When it comes to reaching the New England Market, you don't have to play guessing games.

The Boston Globe
"The Globe's here!"

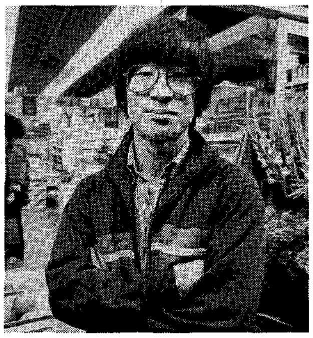
**Magazine Age*, August, 1983. Among 221 consumer magazines listed by *Magazine Age, The Boston Globe Magazine* ranked 21st in total ad pages.
**ABC Publisher's Statement, 3/25/84. ***Scarborough Report for Boston, PMSA 1984.

FAST TRACK

UPDATE

Making It Better

WHEN MIN CHUL SHIN AND his family fruit store were profiled by Michael Daly (*New York,* December 20, 1982), the Korean immigrant was getting



as little as two hours' sleep in his attempt to make his Fresh-N-Plus market on Third Avenue near 78th Street a success.

After the article appeared, Shin got calls from people who were so impressed with his efficiency that they wanted him to run their farms in South Carolina and Tennessee.

"I told them no," Shin says. "I don't want to go to the country. Very boring there." Instead, Shin has upgraded his store. He recently added a salad bar and a deli counter, and this fall, he added a few more square feet to his space.

"We have more of everything now," he says. "Business is good."

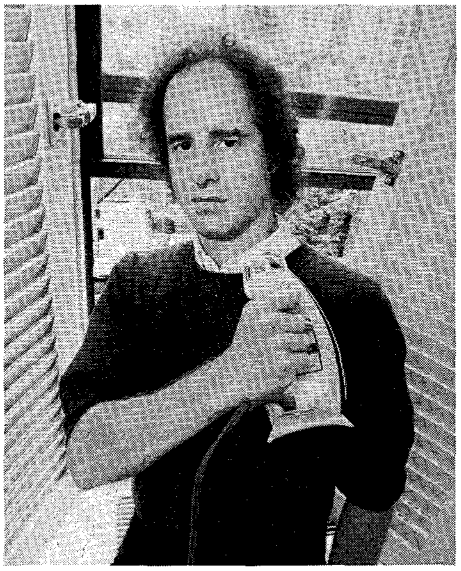
Fresh-N-Plus is now a 24-hour-a-day operation. But Shin has added five part-timers to his staff, which had grown from three people to four, so he has more time for sleep.

"I may work 36 hours straight, but then I sleep 36 hours," he says. "Min is still alive." P.B.

BRIEF LIVES

NOT QUITE WRIGHT

WATCHING STEVEN WRIGHT DO COMEDY IS like slipping into someone else's bad dream: A mournful young man with a one-note voice, Wright stands in a trance, staring blankly at his audience, and spills out one-liners and weird tales with nothing to connect them except point of view. (In singles bars, he asks women if they "live around here often"; he hates it when his foot falls asleep, because that means it'll be up all night; he spilled spot remover on his dog, "and now he's gone.")



Comedy writers mention Andy Kaufman when they talk about Wright's originality; his one-liners have been compared to haiku. Wright himself, in town this week to perform at Caroline's, says, "The fact that I'm funny is almost secondary. I'm not just funny, also surreal." His is a comedy of effects without apparent causes, and audiences aren't always sure why they're laughing.

Wright, 28, first appeared on the *Tonight Show* two years ago. Before that, he'd been working Boston clubs since his 1978 graduation from Emerson College ("I studied radio, but if I wasn't doing comedy now, I'd probably be painting . . . walls"). Johnny Carson liked Wright so much he asked him to appear again six days later.

"Since then, it's been like someone hit the fast-forward button on my life," says Wright. He now works steadily, has recently signed a contract with HBO for an hour-long special, and is negotiating a record deal with Warner Bros. What's hardest about the pace, he says, is the lack of time for writing and testing new material. Many jokes come from a single word or idea. ("There's a joke in everything," he says, "you've just got to uncover it. I've been trying to make a joke out of a cement mixer for three years.") He still doesn't sit down to write jokes: "Someone in my head tells them to me. The hard part is trying out the new ones onstage. That can be frightening."

It was fright that led Wright to his deadpan delivery in the first place. Onstage in his early days, he would sometimes freeze up, "blank out totally and forget all my material. And afterward, people asked me how I'd thought up those great pauses." Now he uses them to break up the act, "and because I love the fact that I can stand there and do nothing and 250 people won't say a word." He never laughs at his own jokes onstage, but occasionally he is "cracked up by the sight of a well-dressed woman, 45 and obviously 'normal,' sitting there *laughing* at some insane, abstract thing I've just said." ERIC POOLEY

PRICES

HERE'S WHAT IT COSTS TO have a portrait done by some New York artists these days:

☐ Painting by Diane Marsh, Portraits, Inc. (985 Park Avenue), $8,000.

☐ Painting by Aaron Shikler (44 West 77th Street), $75,000.

☐ Black-and-white photograph by Francesco Scavullo (212 East 63rd Street), $10,000.

☐ Painting by Andy Warhol (19 East 32nd Street), $25,000.

☐ Eight-by-ten-inch hologram by Holographic Studios (240 East 26th Street), $600.

Photographs: left and right, Anthony Suau/Black Star. Illustration by Guy Billout.

UPPER WEST

POWER OF TOWER

THE OTHER NIGHT, A COUPLE leaving a vocal recital stopped to look at the brightly-lit, warehouse-size store that Tower Records will open on Broadway, across the street from Lincoln Center, next Monday.

"Well that's it," the man said. "I might as well have my company direct-deposit my paycheck here from now on."

Since the California-based chain opened a 34,000-square-foot store in the East Village last year, Tower Records has become, like the Museum of Modern Art and SoHo, a part of many New Yorkers' weekend itinerary. The thick yellow shopping bags with the store's logo in red are such a common sight that they have come to be called Village briefcases. So, encouraged by the success of the downtown outlet, Tower decided to open another shop, on the Upper West Side, where there hasn't been a major record store in memory.

The new $5-million store is impressive, if not quite as immense as the downtown Tower. It will carry about 300,000 records. The top floor will have mostly pop albums, and the basement will be devoted to classical and sound-track records. There will be large-scale video displays, and in-store D.J.'s will be playing music constantly. Plans are to have the store open from 9 A.M. to midnight Sunday through Thursday, and until at least 1 A.M. on Fridays and Saturdays.

But music lovers aren't the only ones interested in Tower's latest moves. When the company opened its first outlet here, several stores in the area were forced out of business. Now some of the biggest record sellers in the city are wary.

"It's going to have an impact on every store within 50 miles of here," said Ben Karol, president of King Karol Records, which operates three stores in Manhattan. "You can't compete with them. They're going to dominate." Karol added that Tower is a good part of the reason that he will soon have to close his 10,000-square-foot warehouse store on West 42nd Street.

The measure of Tower's success has taken even the company by surprise. "We thought we'd do all right in Manhattan, but not like this," said Stan Goman, Tower's vice-president. "We still don't know anything about the boroughs."

PETER BLAUNER

MINOR OUTRAGES

Playing Chicken

A FEW WEEKS AGO, I WAS having dinner with some friends in an East Village café. Two of us ordered the chicken enchiladas. The waitress, a woman in black with black tattoos on her fingers, brought the food soon enough, but when we began to eat, we realized that we had been given the wrong orders.

I called her over. "We asked for chicken," I said politely. "These are bean."

She riffled through her checks and found ours. "You didn't," she said, examining the bill. "I didn't hear you."

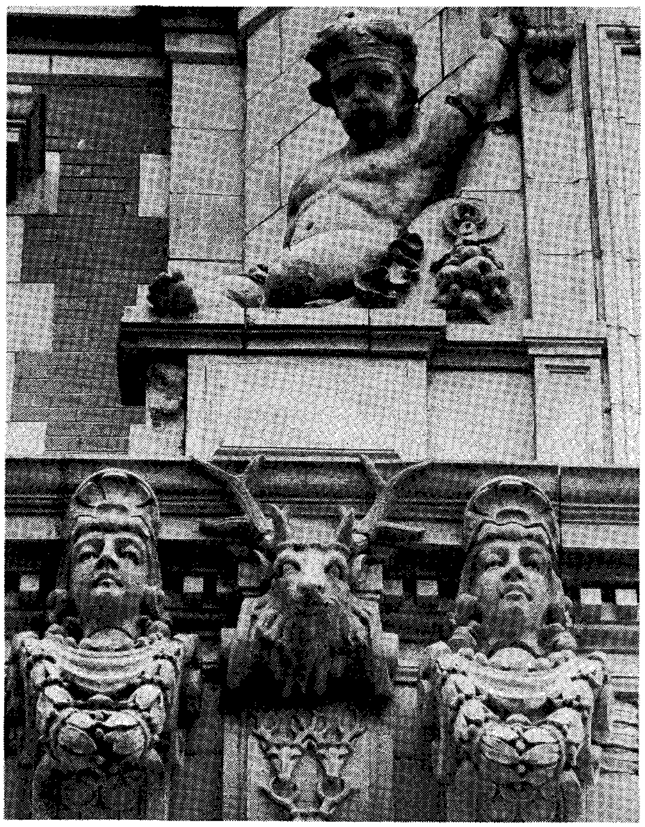
"We did," asserted my companion. "Please take these back and bring us what we ordered."

The waitress stared at him malevolently, paused for a moment, and then attacked. "You're going to waste all that food," she grumped, "just because you didn't get what you wanted?" A.V.

DETAILS

Face Value

MODERN MANHATTAN CONDOMINIUMS DON'T HAVE MUCH on the amenities offered by the Chatsworth Apartments, at 344 West 72nd Street, when it was completed in 1904 (an annex at 340 was finished in 1906). Available to tenants were a conservatory on the top floor, a sun parlor, a billiard parlor, a café, a barbershop, a valet, and a tailor service. Such conveniences are gone, but what remain are the extraordinary ornaments architect John E. Scharsmith applied to the building's Beaux-Arts façade—including the human and animal sculpture shown below. The Chatsworth Apartments and Annex were recently designated city landmarks.



Photographs: left, Anthony Suau/Black Star; right, Jennifer Lévy.

L.A. TELEX

RODEO DRIVE: FEAR OF BUYING

BACK IN 1977, WHEN RODEO Drive was just another little street in Beverly Hills, Jerry Magnin and the Beverly Wilshire Hotel's George White helped form the Rodeo Drive Committee. They launched a publicity campaign designed to make everyone around the world think of Rodeo Drive as *the* shopping street of the rich and famous.

Now, according to the Beverly Hills Visitors Bureau, that campaign has succeeded so well that it is scaring shoppers away. So this month, the bureau is launching a far different campaign, one designed to "humanize Rodeo Drive" and convince people they can still afford to shop in Beverly Hills.

"What created Rodeo Drive," said Catherine Sawelson, the bureau's general manager, "was the story of wealth. And that's fine and good. But because of that, the public has become intimidated. They walk up and down Rodeo Drive, but they never go inside a store."

Since 1983, retail sales in Beverly Hills have been growing at a slower rate than sales in the rest of the state. Beverly Hills merchants have been losing customers to shopping malls, especially the new, trendy Beverly Center in Los Angeles, which houses 154 shops, many offering European clothes at prices far more accessible than those on Rodeo Drive.

To steal back shoppers, the visitors bureau is preparing a "Hidden Treasures of Beverly Hills" shopping guide to show ordinary people it's still possible to buy things in Beverly Hills for $25 or less. In it will be Giorgio T-shirts for $17.50, a miniature silver-toned Rolls-Royce for $18.50, and oversize Camp Beverly Hills sweatshirts for $22.95.

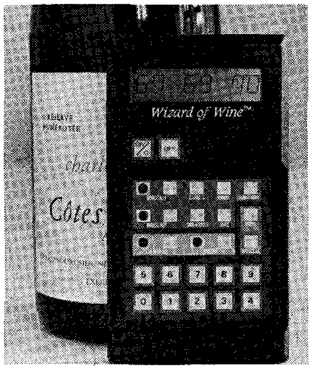
Not every store in the Rodeo Drive area will be listed in the guide. Bijan, for instance, where suits cost $1,750 and a six-ounce bottle of Bijan perfume for men goes for $1,500, will not have anything in the "Hidden Treasures" catalogue.

When asked why Bijan is not included, Catherine Sawelson laughed. "Are you kidding?" she said. "For $25 you'd be lucky to get an appointment."

JEANIE KASINDORF

ON LINE

Vintage Stuff



IF YOU LIKE WINE BUT CAN'T remember which year was a very good year, you should know about a minicomputer called the Wizard of Wine.

This is the way it works: You punch a button to choose from nine French, two Italian, two German, and two California wines. You then pick the year you're interested in, and the Wizard promptly rates your choice—from ten, for an "exceptional year," to four, "fair." (If the wine is poor, no rating appears.) The machine also advises whether to drink the chosen wine now or later. (A 1947 red Burgundy brought the caution "May be too old.")

The Wizard of Wine, which comes with a four-year battery, sells for $42.50 at Hammacher Schlemmer (147 East 57th Street). The present software includes vintages as recent as 1982; a new microchip covering the 1983 wines will be available in May from the manufacturer.

MADELINE JOHNSON

GALLOPING CONSUMPTION

Southampton on Tape

PEOPLE LOOKING FOR vacation homes in Southampton no longer have to brave the cold and the Long Island Expressway every weekend: Videotapes of houses are now being shown at an office on Madison Avenue.

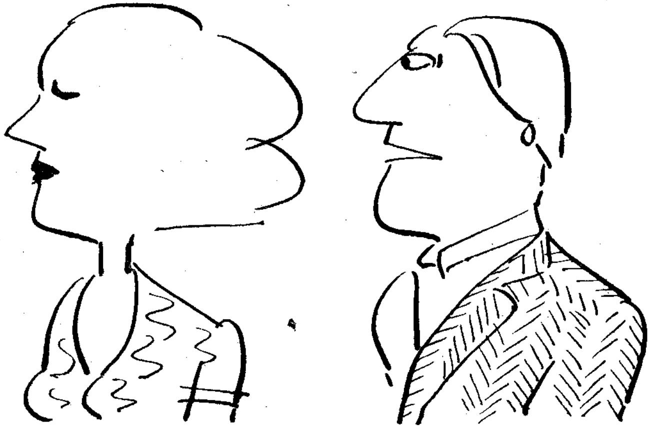
The homes, starting at $175,000, are all listed with Southampton brokerage firm Maurice B. Cunningham. In March, Real Estate Video president Joe LaRosa offered 300 homeowners the free service of having the inside and outside of their homes videotaped for screening in Manhattan, where an estimated 85 percent of potential buyers and renters live or work. Out of that group, 275 took up the offer.

Taping was done in summer and early fall—properties look their best then—and potential customers started arranging screenings in October. "They specify their price range, and we edit a reel of 30 to 40 homes for them," says LaRosa. "Typically, a customer likes three or four houses, so appointments are then set up through Cunningham to see them." Real Estate Video earns a referral fee from the broker.

The idea to bring the houses to the people struck LaRosa, a former commercial producer at the Jordan, Case & McGrath ad agency, in 1982, after he and his wife had spent two years looking for their weekend home. "We found it by accident," he says.

BERNICE KANNER

PEN & PENCIL



"Isn't it a bit early to run around saying, 'Don't blame me, I voted for Hart!'?"

ANTHONY HADEN-GUEST

Photograph by Don Hamerman.

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RUTH RECOMMENDS

BY RUTH GILBERT

The French Film Festival is an extensive collection of modern French movies. Part One is at the Festival Theatre November 15 through February 5, 1985.

'WAR TORN: SURVIVORS AND VICTIMS IN THE LATE TWENTIETH CENTURY'

Photographs (six by nine feet) from this book are on exhibit at Cooper Union from November 13 through December 13. Below, a child swings on a relic from the 1979 revolution in Nicaragua.

THE BIG APPLE CIRCUS

The one-tent wonder is back in town, with acrobats, aerialists, elephants, horses, seals, clowns—all for the holiday season at Lincoln Center November 23 through January 1, 1985.

'KID PURPLE'

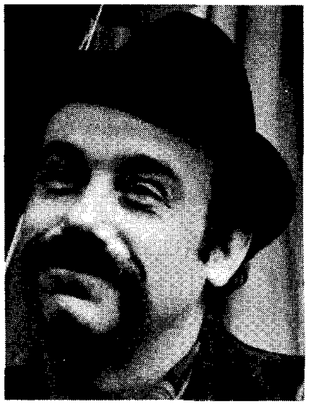
Sam McMurray has the title role in Donald Wollner's play and is seen here with his trainer, Ellis "Skeeter" Williams. Opening date is November 12 at the Susan Bloch Theatre.

'SNOWDROP FESTIVAL'

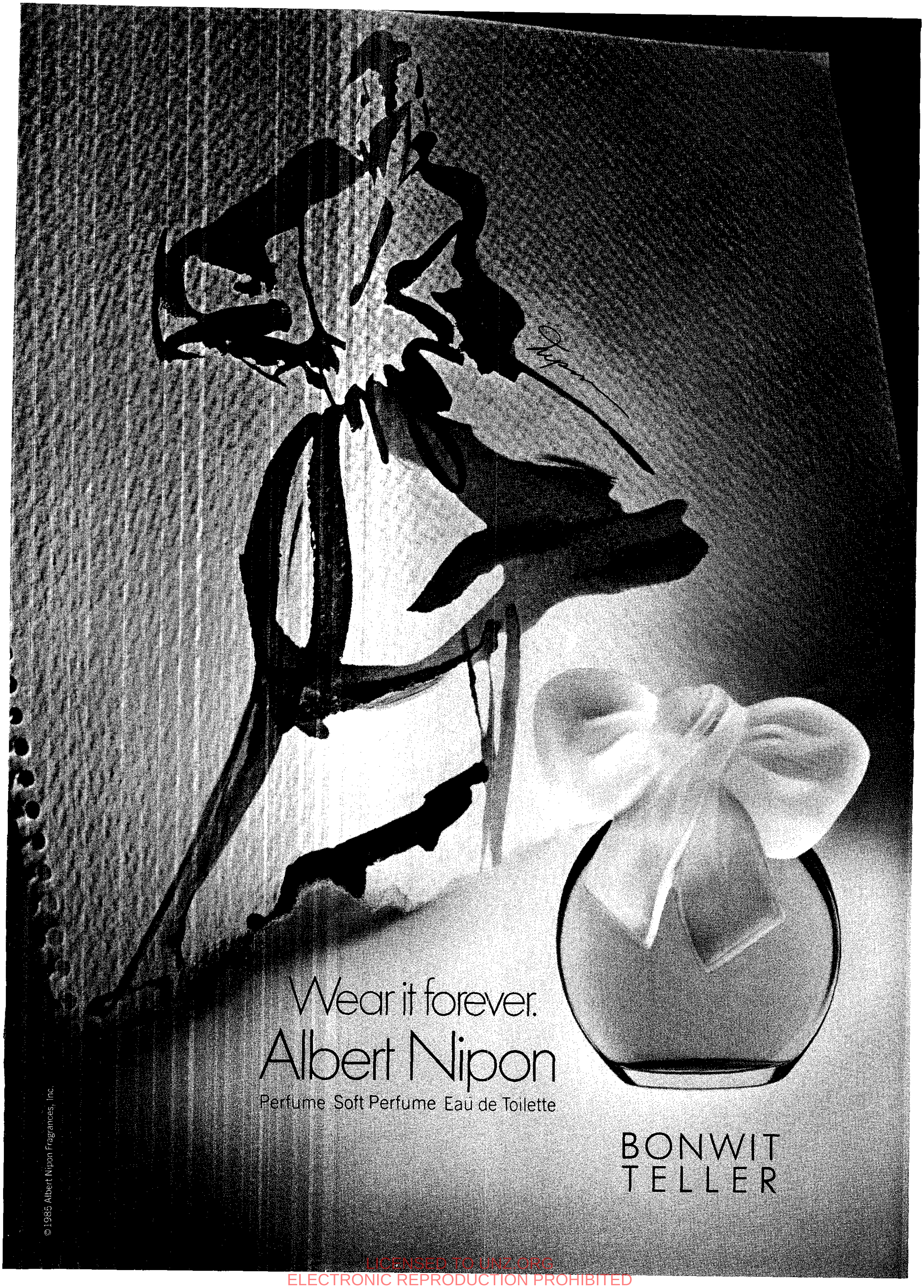
Jiri Menzel's gentle comedy, opening at Film Forum I November 14, deals with two rival hunting associations competing for the carcass of a felled boar.

BUDGE THRELKELD

Budge is the balloon man in Off Broadway's The Miss Firecracker Contest, *and he moonlights as a stand-up comedian Saturdays in the midnight show at the West Bank Cafe on 42nd Street.*



Photographs: top left, James Nachtwey/Black Star; bottom left, Kathryn Williams.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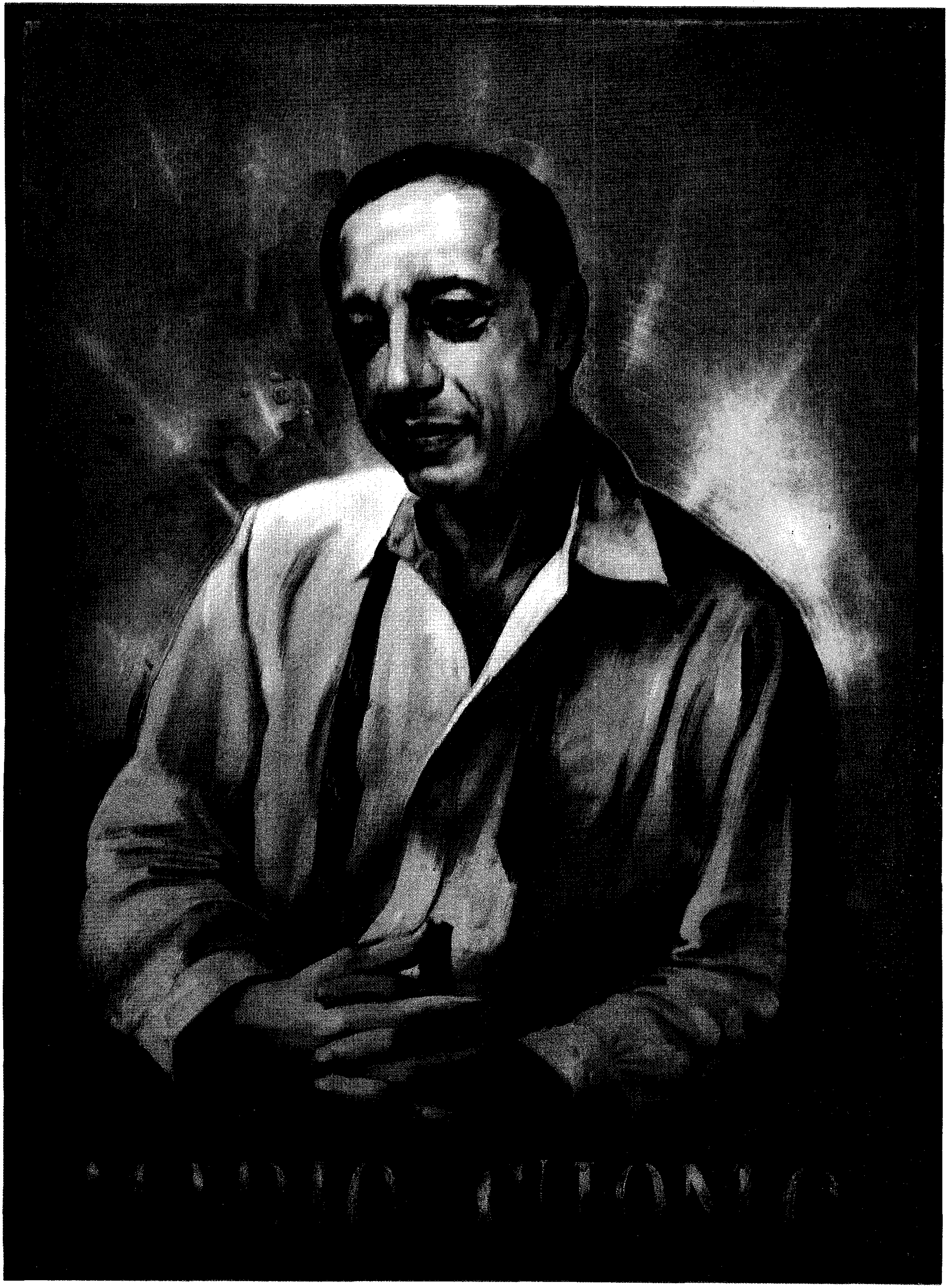


NEW YORK

AFTER THE FALL, HERE COMES CUOMO

BY MICHAEL KRAMER

A rare moment. The governor of New York is silent. It is election night, and Mario Cuomo is sitting in his office in the World Trade Center picking at Chinese food and mainlining peanuts and onion-flavored taralles. The Reagan landslide, expected and predicted long ago, is now taking its official, single-colored shape on the networks' television maps, and the governor is brooding. Usually, as more than one journalist has observed, you do not interview Mario Cuomo. You drop your coin in the slot, and the governor talks. Tonight, though, it is different—for about fifteen minutes. "Who wants to keep watching this?" asks Cuomo. "This is just pure aggravation. I'm leaving. I'm gonna go punch a wall."

Mario Cuomo hates to lose—even when he himself isn't in the game. But today, after one of the greatest election victories in history, a new game starts. Will Cuomo play? Try asking and you'll be treated to a laundry list of Democratic events in the key primary states that the governor will *not* be attending in the next few months: "I'm not going to Iowa," says Cuomo. "I'm not going to New Hampshire. I'm not going anywhere. I'm staying in New York. I'm going to be the governor."

"But will you be running for president in 1988?"

The dance that follows, if faithfully rendered here, would consume *at least* every page of this magazine. The answer is probably yes—although Cuomo won't even say *that* until he is ready, which probably won't be for another two years.

Nevertheless, Cuomo must be considered a front-runner for the 1988 Democratic presidential nomination. He is the clear Democratic winner of 1984, a politician who delivered his state to Walter Mondale when Mondale most needed a primary victory, a man who mesmerized the nation with his keynote address in San Francisco, a Roman Catholic who dared to stand up to his church's teaching on abortion at the pre-eminent Catholic university in the United States. "When you look at the story of the future," says Representative Tony Coelho, the Democratic congressional-campaign chairman, "it's Cuomo." "Cuomo's the only one they've got who is like Reagan," says Frank Fahrenkopf, the Republican national chairman. "He hits people in their guts, and they use the same words to talk about him as they do when they speak of the president: 'He stands up. He's tough. He's strong.'" "In the television age," says Richard Nixon, who knows better than most, "the key distinction is between the candidate who can speak poetry and the one who can

Illustration by Daniel Maffia.

Bill Bradley is pushing tax reform

Already the list of potential 1988 presidential candidates is in double digits and covers the spectrum from Kennedy and Bradley on the left to Kemp on the right.

only speak prose. Mondale could only speak prose. Reagan can speak poetry. Cuomo is formidable because he is one of the very few politicians who can do both."

There are plenty of other pretenders—on both sides. The list of potential 1988 presidential candidates is already in double digits, and the entire ideological spectrum is represented—from Ted Kennedy on the left to Jack Kemp on the right. For the Democrats, there is Bill Bradley of New Jersey, whose proposal for a simplified tax system may become *the* news of 1985. There's Gary Hart, who many think would have run a far stronger race than Mondale did this year. There are Senators Joe Biden of Delaware, Dale Bumpers of Arkansas, and Jay Rockefeller of West Virginia. All of these men—and the roster will surely swell—represent a new generation of Democrats. With Mondale retreating to the practice of law, there is no longer any connection to the John Kennedy and Hubert Humphrey wing of the party. A 25-year course has been run, in much the same way the Roosevelt era finally ended with Kennedy in 1960. Many of the New Breed's potential players are already in motion—and the lessons of 1984 are still being argued. Reagan won because of his personality, says Walter Mondale. Nonsense, says Senator Ernest Hollings. The Democrats lost because "we are perceived as weak on both the economy and defense." Someone, obviously, is wrong, but it's not Hollings. We won't know for some time if a fundamental *party* realignment has occurred, perhaps not until the 1986 or 1988 elections. Still, it is indisputable that the political sensibility of the nation has moved to the right—and Mario Cuomo, for one, is not about to deny this reality.

"WHAT REAGAN HAS done," says Cuomo, "is to make the denial of compassion respectable. You talk about the homeless, he talks about the Olympics. Reagan has liberated millions of people from any sense of guilt. He says you can be religious by coming out against abortion and for school prayer. You don't have to be concerned about your fellow citizens. You don't have to believe in the Sermon on the Mount. My job is to show why it is important to care. There is a connection between compassion and common sense. There is a cost-benefit calculation to be made. Do the addition and you can see the real dollar cost of social disintegration. Add up the unemployment costs and the welfare costs and all the rest. You have to spell it out in this way to get people's attention."

Cuomo does not dismiss Reaganism out of hand. What he deplores is a lack of "reasonableness.... If you took the original Reaganomics concept of 1981 and applied a reasonableness standard, it would have been a pretty good plan. Yes, we needed to increase defense, but not by as much as the president has done so that other programs were sacrificed. Yes, we need to balance the budget—but if he'd tried to do it over ten years, which would also have been a more realistic goal, that would have been a sensible approach."

Cuomo is frustrated because the "people are fascinated by new ideas and high-tech-type proposals, so that a word like 'reasonable' just won't do." He hasn't hit on a formulation he likes, although he is currently enamored of "progressive pragmatism," a mouthful that may be even more off-putting than "reasonable." But he's having great fun with the idea nonetheless. "To both liberals and conservatives," says Cuomo, "I give the same answer to their basic question, which is, 'What is government's proper role?' To the liberals, I say we should offer *all* the government society needs. To the conservatives, I say that I favor *only* the government we need."

Cute—and telling. Cuomo is exasperated by conventional labeling. "Gary Hart says that I'm a New Deal, liberal Democrat," complains Cuomo. "That's easy for *him* to say. He's a senator. He *utters*. I'm a governor. I *render*. What I have is a record against which my principles can be measured, not just a bunch of statements. In my first year in office, I cut the state payroll and balanced the budget. Is that liberal or conservative? I'm against the death penalty, and I support greater aid for the handicapped. What's that? If you govern well, your record resists easy labeling." Why is Cuomo so bothered? Because it's likely that in 1988 a candidate branded a New Deal Democrat will have about as much chance of capturing the presidency as Walter Mondale did.

Cuomo is also troubled by the emphasis others place on his ability to communicate, although he greatly prizes his verbal skills. "Perception is key," he says. "Reality often doesn't matter in politics. I believe in symbolism, and I want to convey a certain message in everything I say and do." (And how! A few hours before his speech at Notre Dame, Cuomo told me to notice that he would put on his reading glasses about 30 seconds into his talk. "I want them to take the speech seriously," he said. "The glasses will help.")

Cuomo fears the downside. "I call it the 'eclipsing syndrome,'" he says. "I sometimes talk like an affidavit, and I've been called a great communicator so often that some people think that's all I can do. You hear it from Jack Kemp all the time. It's like the beautiful-woman syndrome. It isn't long before they're wondering if the beautiful woman can cook."

CUOMO IS RIGHT TO WORRY. HIS record as governor, a good one so far, is a distant echo when he becomes the subject of speculation. It is for this reason, among others, that Cuomo is planning to stay at home for the foreseeable future. If he does run for the White House in 1988 and still seeks re-election to the governorship in 1986, he will need a record so good that he can win the '86 race without having to pledge that he will serve a full second term.

A good many New York politicians—Averell

Photographs: A.P./Wide World.

Harriman and John Lindsay come to mind—have seen their national ambitions dashed because they became known as lousy administrators. In Cuomo's case, the same criticism being pushed by his rivals is a bad rap. Cuomo is performing very well indeed, although his administration seems less flashy because the state and city's overall fiscal stance has improved.

WITHIN DAYS OF TAKING office in 1983, Cuomo peacefully settled an uprising at Sing Sing—the first major prison rebellion since Attica, where Nelson Rockefeller performed so poorly. He has balanced the state budget for two years running, and he's done so on time, an almost unheard-of achievement in New York in recent years. He eliminated over 9,000 state jobs, a feat managed by hanging tough against the very unions that had supported him in 1982. He also put himself on the line for the "Rebuild New York" bond issue, which many thought was doomed until he barnstormed the state on its behalf. And most recently, the governor "took" a hospital strike in order to avoid caving in to excessive wage demands. Now, with his third year in sight, Cuomo will probably try for a tax cut. "We're the intelligent supply-siders," he says, and here Cuomo sounds like a Reagan Republican. "We've learned the lesson of private-sector growth. It's the private sector that provides jobs and creates the wealth we can use for the social purposes we deem worthy. We want to make New York an attractive place for businesses to be. That's my number-one objective."

The record isn't without fault. The criticisms one hears most frequently about Cuomo are that he distrusts people and that he doesn't delegate. He concedes that he is about as "hands-on" a governor as New York has had since Tom Dewey. "I have a penchant for doing things myself," says Cuomo, "and I pay attention to more things than most people. At least a lot of what interests me involves my government. Hughie [Governor Hugh Carey] spent a whole lot of time courting. And he went to a lot of dinners and ball games. I don't need that. I like keeping an eye on *everything*. I can spot a run in a nylon at three blocks.

"What I try to do," says Cuomo, "and especially since I believe that at times in the past I've been *too* trustful, is to put myself in the position where it is not important that people be sincere with me. I want sincerity to be irrelevant. I want to take a person's opinion and measure its merit. I've appointed all kinds of people who fought against me in the primary. They were with Ed Koch. I've taken them into my administration because they're smart and honest, but I don't want to be in the position of having to trust them—or anyone. I don't even want to have to trust my mother. I talk to her often, and I know that she's sincere when she gives me her opinion. But not every one of her ideas is right, and I weigh them for the merit as I perceive that merit. It's just not enough when someone says, 'Trust me on this.' "

"There are two ways to run for president," says David Garth, the media whiz who managed Ed Koch when Cuomo beat him in the 1982 Democratic gubernatorial primary. "Candidates who are not well known have to build organizations and raise money from the ground up. This takes a lot of time and effort. These days, it takes four years. The second kind of candidate is the one who has an inherent sympathetic constituency that is already excited. This candidate needs only to maintain some rough semblance of contact, and he can do so with practically no time or effort. Mario is obviously the latter kind of candidate. What he's done in 1984 is to project himself into the front rank. The keynote started it, and the Notre Dame talk cemented it. Notre Dame showed that the keynote wasn't a fluke, that here is an Adlai Stevenson with balls. So Mario can now afford to lay low and to make a record as governor that his opponents will have trouble faulting." In other words, Cuomo can concentrate on defeating the "eclipsing syndrome."

But he must do more. Cuomo is a novice when it comes to foreign policy, and Geraldine Ferraro, a smart woman eager to learn, proved that a cram course can carry one only so far. For all his faults as a campaigner, George Bush cleaned up when the subject shifted to foreign affairs. Cuomo is a provincial politician. So was Ronald Reagan, but Reagan had a well-defined, if simplistic, worldview that left little to the imagination. Where does Cuomo stand on arms control, on the freeze, and a nuclear first strike? When, if ever, would he intervene in Central America? In the Middle East? Which weapons systems would he cut, which would he push?

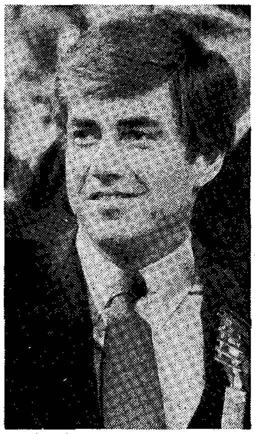
Forest Hills and Albany are not Moscow and Peking. Even the most experienced of the 1984 Democrats were chewed up in debate when they failed to articulate a coherent foreign policy. Cuomo is going to have to learn a lot fast. The United States will not elect a politician whose knowledge ends at America's own borders.

FOR NOW, THOUGH, MARIO CUOMO has succeeded in freezing in place the politics of 1988. The other potential nominees will jet around and compete against one another. But until Cuomo comes in—*if* he comes in—the rest of the field will be playing minor-league ball. Or as the precise communicator might himself say, "Just because we may not hear from Cuomo on the national scene for a few years does not mean that we won't hear him."

On November 26, the governor will have a fund-raiser. At a thousand dollars a ticket, the lines are already long. Everyone wants in.

"Are all those people putting up their money just for your re-election effort as governor? Or are they thinking about '88?"

Once again, silence. "Part of the secret of making decisions," Cuomo has said, "is knowing which decisions not to make." And part of the secret of communicating is knowing when not to talk. Mario Cuomo smiles. ■



Jack Kemp stars for the GOP.

Cuomo has a good record as governor, but he's a novice on foreign policy, and Ferraro proved that a cram course can carry one only so far.

CAN HARLEM BE BORN AGAIN?

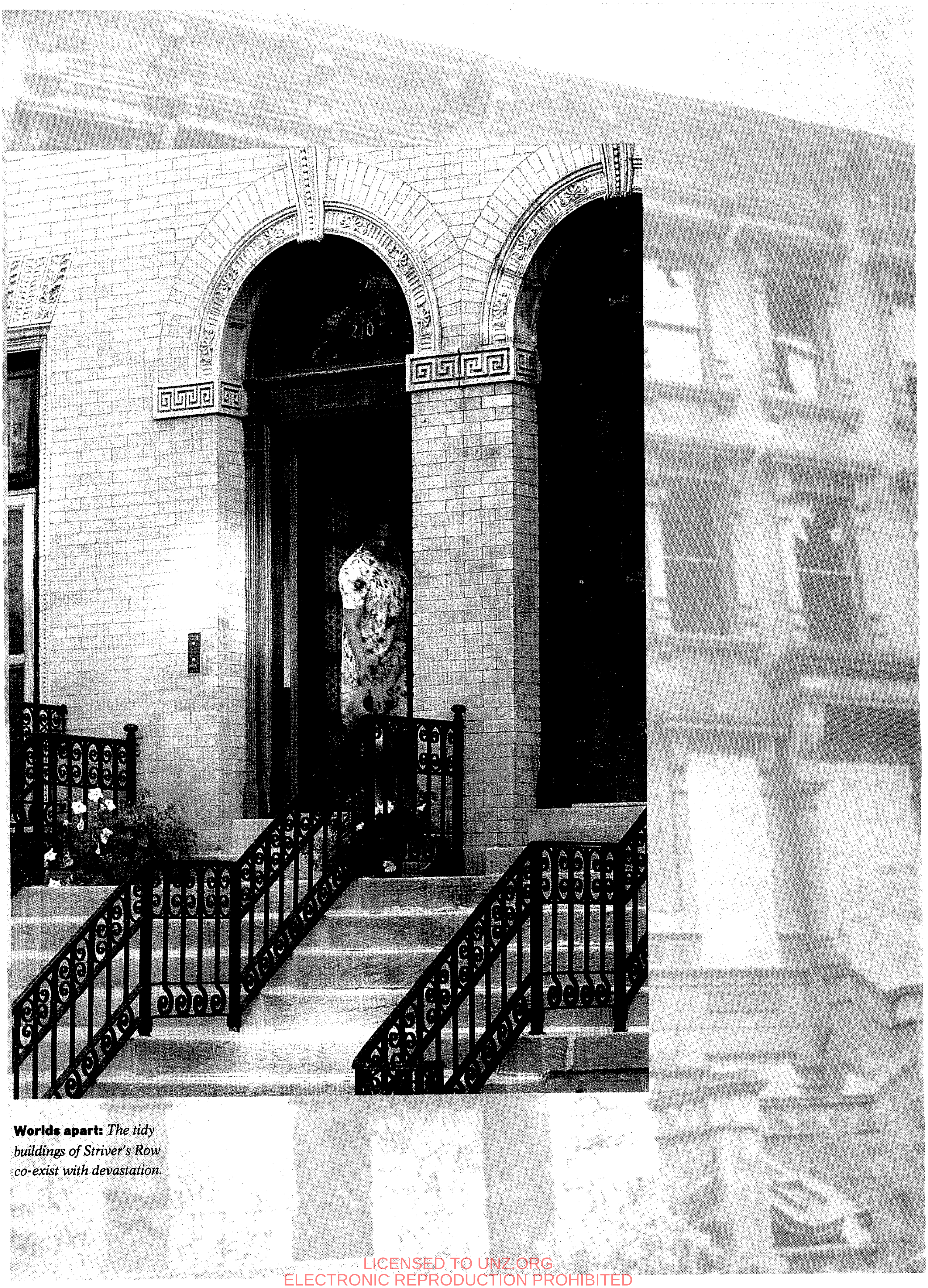
BY CRAIG UNGER

‘HARLEM USED TO BE OFF-LIMITS TO WHITE PEOPLE,” says Wanda Kiely. The daughter of an Irish father and a black mother, Kiely has just dropped off her own seven-year-old daughter at the Children's Storefront, a private school on East 129th Street, and a rare bright spot in blighted Central Harlem.

Kiely has spent most of her life in Harlem. She now lives at 135th Street and Broadway. These days, the neighborhood is changing. "I see the Zabar's bags," she says. "All of a sudden, all the professionals, all the beautiful people want to live here. You see them renovating the apartments and putting bars on the ground-floor windows to protect them from us."

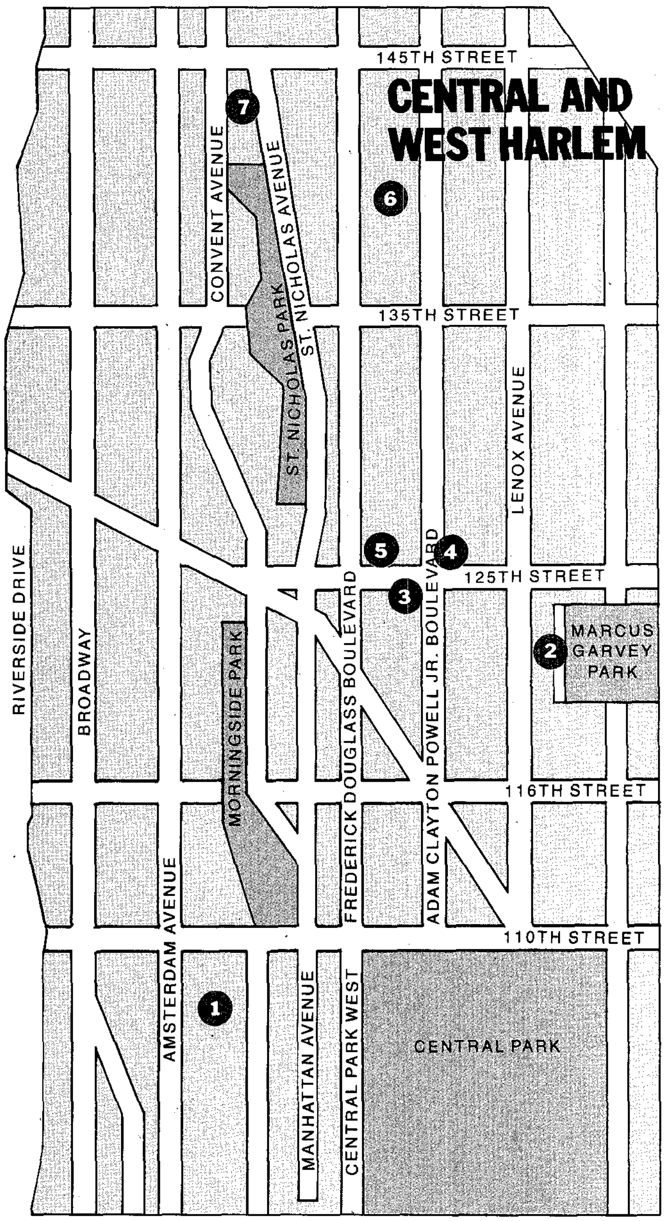
Kiely is 28, suffers from multiple sclerosis, and is trapped in the Catch-22's of the welfare system. She is eager and able to work, but she fears that if she gets a job she will lose her Medicaid. Still, she has not lost her sense of humor. "The yuppies are coming! The yuppies are coming!" she says with a laugh. "They are not ostentatious. They try to fit in. I don't blame them. I'd like to shop at Zabar's myself." Then her voice rises. "But I'm shocked. I'm angry. I say, 'How dare you. Your kind. You want to live here? How dare you?' "

Wanda Kiely has reason to be angry. Despite the crushing poverty, the drugs, and the violence that have dominated both the image and the reality of Harlem for decades, the area has remained a home for thousands of people like Kiely, and it has remained a symbolic focus of black America for millions of others. Now, however, the forces of gentrification that have been



Worlds apart: *The tidy buildings of Striver's Row co-exist with devastation.*

THE ROAD BACK: *Local boosters are delighted with the signs of upturn, no matter how tentative, and point to the renovation of the Apollo Theatre as an example of positive commercial change.*



① **Manhattan Valley**
Bordered by 100th and 110th Streets, and Central Park West and Amsterdam Avenue

② **Jeffrey Rouault's house**
12 Mount Morris Park West

③ **Hotel Theresa**
2090 Adam Clayton Powell Jr. Boulevard (Seventh Avenue)

④ **Adam Clayton Powell Jr. State Office Building**
163 West 125th Street

⑤ **The Apollo Theatre**
253 West 125th Street

⑥ **Striver's Row**
138th and 139th Streets between Adam Clayton Powell Jr. and Frederick Douglass (Eighth Avenue) Boulevards

⑦ **Hamilton Terrace**
141st to 144th Street between Convent and St. Nicholas Avenues

building with such unprecedented speed elsewhere on the island of Manhattan are so great that even Harlem's dauntingly negative reputation is no longer the deterrent to change that it once was. Middle-class blacks, many of whose parents fled to the suburbs in the sixties, have started to return. The ubiquitous young professionals, both black and white, are beginning to shift their search through the newspaper real-estate columns from the Upper West and Lower East Sides to the once shunned blocks north of 96th Street. Speculators are buying up battered Harlem buildings, confident that renovations there will soon command the high prices that have been creeping steadily northward. The occasional lottery sales of city-owned buildings in the area draw many more would-be homeowners than the shabby offerings could satisfy.

Local boosters are delighted with such signs of upturn, no matter how tentative, and point to the current renovation of the storied Apollo Theatre as one of several examples of commercial development they hope will fuel the trend. Yet there have been predictions of a rebirth in Harlem for years, all of them premature. If the current ones prove more accurate, just about everyone should be pleased. Everyone, that is, but the likes of Wanda Kiely. Because with the end of massive government subsidies for housing—and with no prospect of their return—the only road to success seems to be one paved by the private sector. And no investors are eager to house the poor. If Harlem is to be reborn, the price will be high, both in dollars and in people. "They say it will all come back," says a Harlemite who left in the sixties. "The question is, for whom?"

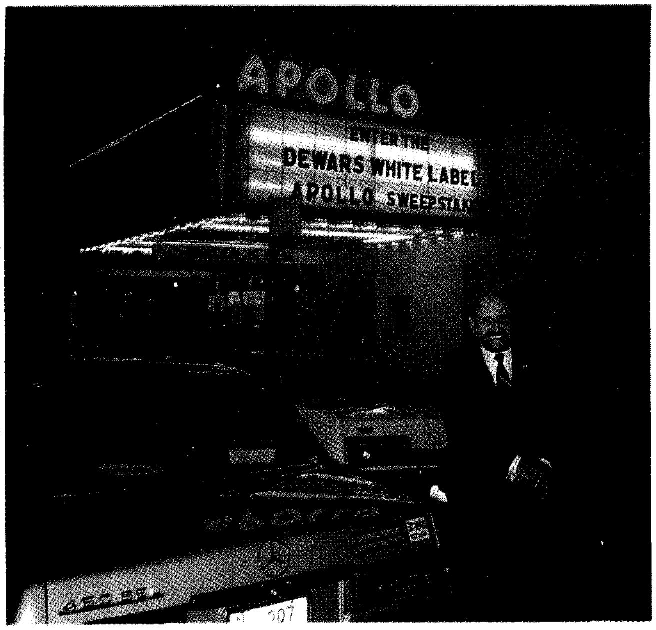
POTENTIAL INVESTORS WILL FIND IN HARLEM both the most alluring and the most depressing real-estate prospects anywhere in New York. A four-mile tract of land stretching across a portion of northern Manhattan, Harlem is divided into three parts. East Harlem, which is half-Hispanic, cuts diagonally from the east end of 96th Street to 142nd Street between the East River and Fifth Avenue. Central Harlem, which is 98 percent black, extends from the north end of Central Park to 155th Street and is bordered on the west by St. Nicholas Avenue. And West Harlem (half-black, 30 percent Hispanic) runs roughly from St. Nicholas to the Hudson between 110th and 155th Streets.

This is the finest underdeveloped land in Manhattan. Subway and bus lines provide excellent links to midtown. Harlem's many bridges offer quick access to New Jersey, the Bronx, Westchester, and Connecticut. The housing is superior to that in such newly "hot" neighborhoods as TriBeCa and the East Village. Elegant brownstones, many of landmark quality, line the broad avenues and quiet side streets. In Harlem's better residential areas, the low scale of the townhouse rows evokes the physical tranquillity of Greenwich Village.

But by any human standard, Harlem is the saddest area in Manhattan. Its infant-mortality rate is 50 percent above the city average. Violent death is twice the average. Cirrhosis of the liver is four times more common than in the city as a whole. Per capita income in the depths of Central Harlem is just $4,300 a year. About a quarter of the area's citizens are on welfare. The population figures are the most striking of all. In 1950, 772,000 people lived in Harlem. Today, the population has declined to just over 300,000 and is still shrinking.

Harlem, of course, was not always a black and Hispanic

Map by Bob Conrad.



Labor of love: *Percy Sutton at the Apollo.*

community. In 1658, Peter Stuyvesant established the village of Nieuw Haarlem in what is now East Harlem. Later, country homes—including that of Alexander Hamilton—began to appear in the vicinity of the present Convent Avenue. But it wasn't until trains made Harlem accessible to downtown Manhattan that the area really began to grow. In 1837, the Harlem River Railroad opened, and one of New York's first upscale suburbs was born. By the turn of the century, apartment houses, many quite opulent, were going up.

After the West Side elevated railway was completed in 1879, Hamilton Heights, north of what is now the site of City College in the 140s, began to prosper. On Convent Avenue, some of the finest architects of the time built beautiful Flemish, Romanesque, and Tudor townhouses.

By the late nineteenth century, the elegant houses designed by McKim, Mead & White, among others, and later dubbed Striver's Row were built along 138th and 139th Streets. In 1903, the neo-Renaissance townhouses of Mount Morris Park West were compared favorably with the mansions of Fifth Avenue. By then, three of the finest neighborhoods in the city were located in Harlem.

But soon afterward, the area west of Herald Square, then a large black neighborhood, was redeveloped, and the residents moved uptown to Harlem. Massive black emigration from the South in the twenties added to the transformation of the area. It was during that era that the so-called Harlem Renaissance took place, and Harlem became the home of such major black cultural figures as Paul Robeson, Marcus Garvey, W. C. Handy, and Eubie Blake, who lived on Striver's Row. W.E.B. DuBois, Duke Ellington, Langston Hughes, and Cab Calloway lived in the beautiful Sugar Hill homes on Edgecombe Avenue above 145th Street. And at Small's Paradise, the Savoy Ballroom, and the Cotton Club, Billie Holiday, Count Basie, Ellington, Lena Horne, and many others drew audiences from all over the city and beyond. Although Harlem's economic problems had already begun, the community remained vital through the Second World War.

After the war, however, New York changed radically. In 1950, this city of nearly 8 million was less than 10 percent black. By the mid-seventies, the population had dropped by 800,000, and close to half the remaining New Yorkers were members of minority groups—among them over 3 million blacks and Hispanics. Faced with a shrinking economy, the city lost more than 600,000 manufacturing jobs during this period, with the result that opportunities for those minorities were vastly reduced.

Meanwhile, the need for housing in Manhattan had reached critical proportions. Landlords, many of whom had grown used to neglecting their buildings, were caught in the squeeze. Thousands of the aging buildings in which low-income tenants lived required new heating, plumbing, and electrical systems. The price of oil soared during the oil crisis, but landlords subject to rent restrictions were often unable to cover their increased costs.

Suddenly, there was a new economic fact of life. "Abandoned buildings were more profitable than occupied ones," says housing activist Ed Moses, a project director at the Urban Homesteading Assistance Board (UHAB). "In a way, rent control, even though it protected low-income tenants from the high rents of the housing market, led to arson."

With no relief available from the city or state, owners got what they could from low-income tenants living in buildings that were "economically obsolete." Heat, electricity, and hot water went off in thousands of apartments throughout the city. Living conditions became unbearable. The last resort for many owners of such buildings was to burn them. Real-estate taxes went unpaid, and the city became the landlord.

"This community used to be very much alive," says Ned O'Gorman, founder of the Children's Storefront. "But all the businesses moved out over the last sixteen years. When the butcher died, no one took over his shop. A beauty salon, a grocery store, and a liquor store have all folded. The drug-

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Sweating it out: *Urban homesteaders tackle a building in Manhattan Valley.*

Photographed by Robin Moyer

HITTING BOTTOM: *As hundreds of buildings were abandoned and reduced to rubble by arson, a homeless underclass flocked to the burned-out shells to live rent-free with vermin and debris.*

store closed after the druggist got shot and nearly killed."

"We are welfare nomads," says Wanda Kiely. "We call it transit housing. First, the landlord torches your apartment. Then they move you to a welfare hotel. And finally, you end up in another place with rats and no heat. And it's too expensive."

Many Harlem people have not been even that lucky. As hundreds of buildings were abandoned and reduced to rubble, a homeless underclass flocked to the burned-out shells to live rent-free with vermin and debris. Even the abandoned buildings whose lower floors were sealed off by the city were used. "People will do anything for shelter," says Kiely. "I'm talking about young women with babies. They will do anything so that they don't have to sleep in the rain. They'll get on the roof of an occupied building and jump across to an abandoned one. Then they drop to the fire escape using a rope and crawl in the top windows. I've seen them."

Not all Harlemites left because they were pushed. Percy Sutton, the onetime borough president of Manhattan who is the owner of WBLS radio, says, "Many left because they found better living conditions elsewhere." Among those were the middle-class blacks who fled to Queens, Brooklyn, and the suburbs. The ones who remained were confined to such comfortable developments as Lenox Terrace, Riverbend, the Esplanade Gardens, and Delano Village, or buildings on Convent Avenue and along Striver's Row. But even those areas felt the exodus to some extent. First-rate brownstones stood empty, or were converted to rooming houses. During the blackout of 1977, rioting hit nearby stores that to this day have not recovered.

With no middle class, commerce died. Merchants fled. The biggest businesses now are variety stores, fried-chicken outlets, numbers joints, and bars with names like the Bitter Earth, the Dude Lounge, Lickity Split, and the Celebrity Club. Even once prosperous thoroughfares are dead. The one furniture store on 116th Street, J. Horn, is boarded up. The area is referred to by locals as "a bloodbath neighborhood."

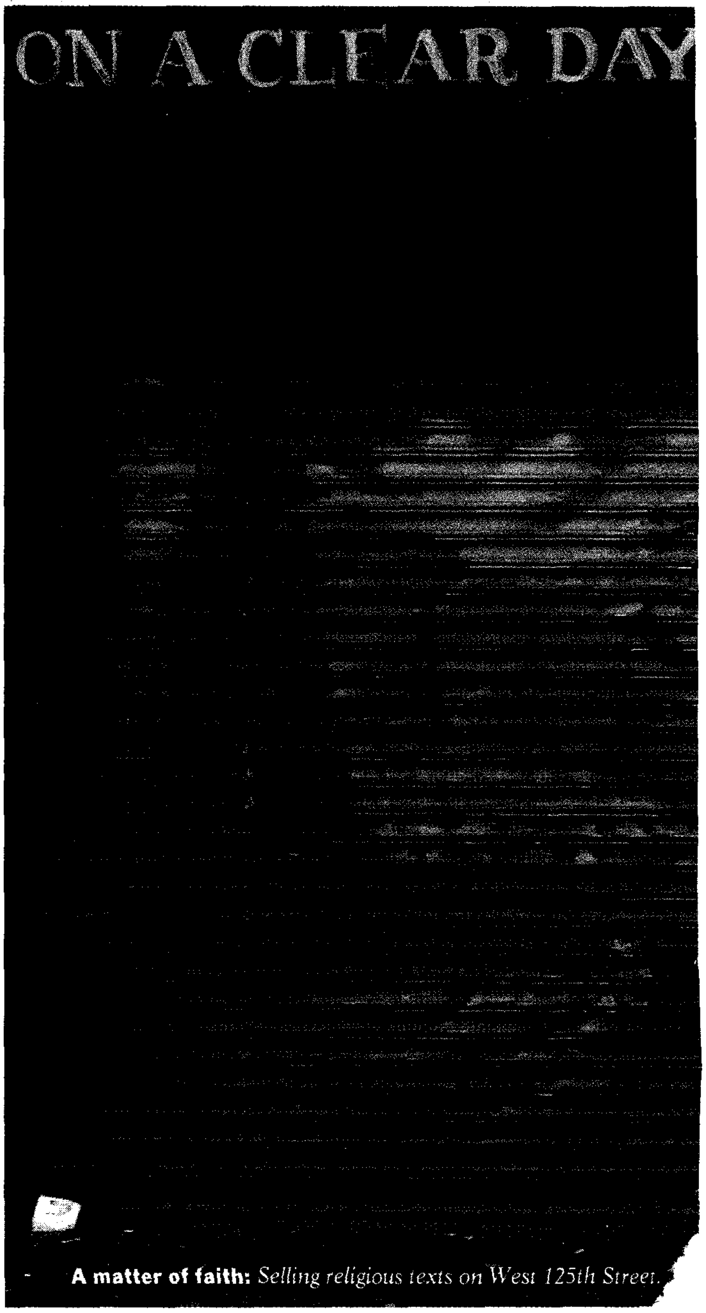
Lining the western part of 125th Street—the commercial heart of Harlem—are sealed and abandoned buildings. Blumstein's, Harlem's last department store, and Loew's Victoria Theater are both closed. The Hotel Theresa, which had gained fame during Fidel Castro's stay there in 1960, has become an office building. The nineteen-story State Office Building, a controversial 1972 effort by then governor Nelson Rockefeller to pump up the sagging district, remains underutilized. Even the Apollo has closed. "The Apollo is synonymous with Harlem," says Lloyd Williams, president of the Uptown Chamber of Commerce. "When it died, there was a perception that Harlem had died."

JEFFREY ROUAULT, A 41-YEAR-OLD WHITE LAWYER, SITS in his five-story Harlem brownstone just off West 121st Street and smiles. "When this was built in 1887," he says, "it cost $37,500. That would be more than a million dollars today."

In 1979, Rouault bought his home for $25,000. Today, after $100,000 in renovations, he has restored the nineteen-room house to something resembling its former glory. Sliding oak doors open from the living room into an ample study. Three chandeliers hang from the fourteen-foot ceilings. The intricate geometric patterns of the fine floors have been brought to life again. It is a splendid mansion.

Rouault's home is one of several such townhouses in the Mount Morris Park Historic District, an area named for the oasis that is now called Marcus Garvey Park. The owner proudly ticks off a number of improvements in his neighborhood made since he moved there. "The entire block between 120th and 121st is being redone, and they are doing a crackerjack job of it," he says.

Articles about young white professionals moving into Harlem almost all mention Jeffrey Rouault. Indeed, since Rouault moved there five years ago, publications all over the world have reported an influx of young white lawyers to Harlem. The *Daily News, New York,* the Atlanta *Journal and Constitution,* the *Times of London,* the French weekly *L'Express,* the Arizona *Republic,* the Schenectady *Gazette,* even the *Tex-*



A matter of faith: *Selling religious texts on West 125th Street.*

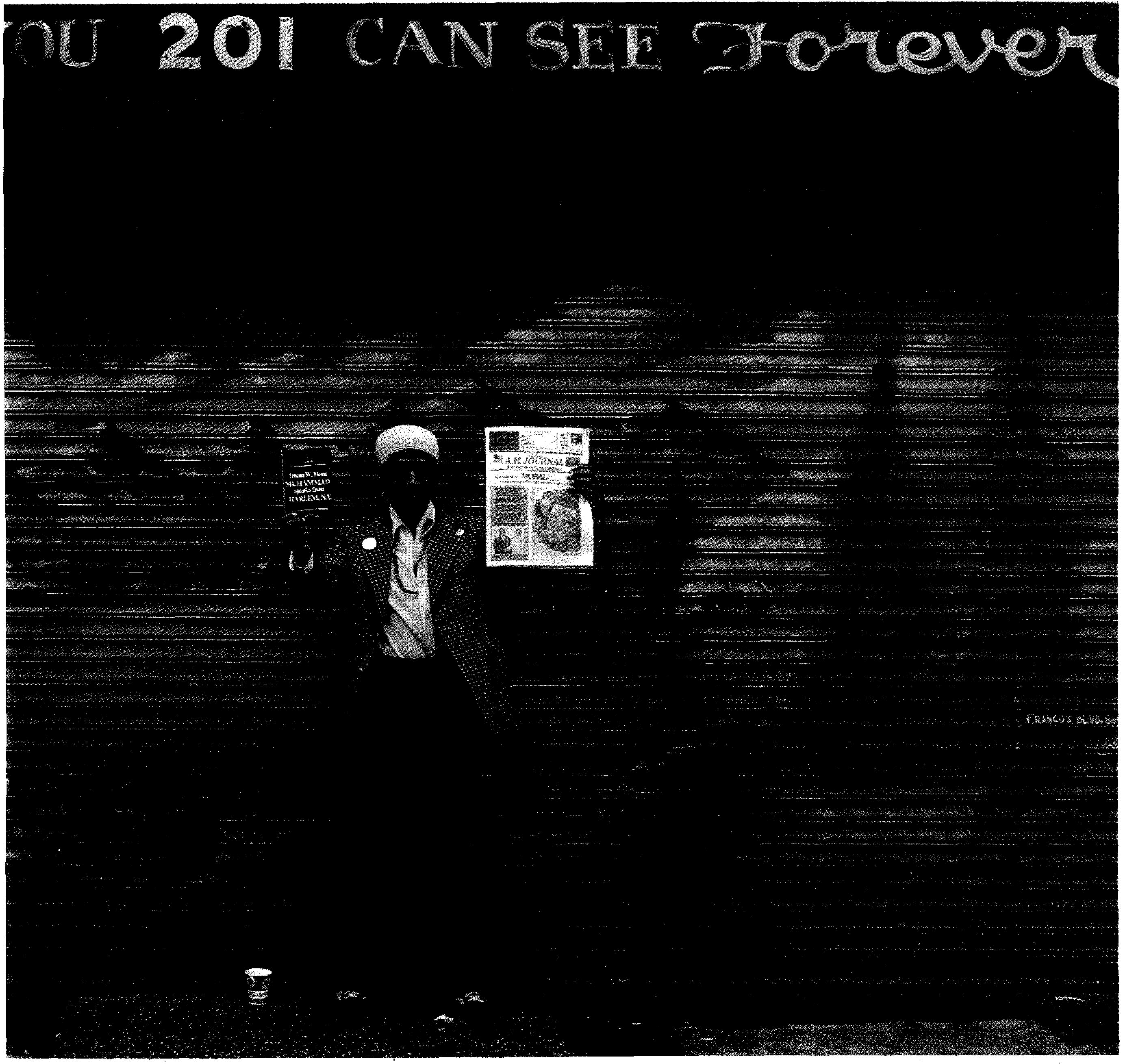
aco Times have all noted the phenomenon. Yet the only white lawyer ever named is Jeffrey Rouault.

One reason no other white lawyers are named as neighbors may lie in Rouault's experience as an urban pioneer. His home has been broken into. The city won't clean up the rat-infested abandoned tenement behind him. Visitors are scared to walk the streets at night. In three separate incidents, Rouault has been hit with a bottle, clubbed with a two-by-four, and robbed.

Rouault's case, while it makes catchy reading, says little about the process of gentrification as it affects Harlem as a whole. "Housing demand by the middle class continues to grow," says Peter Salins, chairman of the Department of Urban Affairs at Hunter College and the author of *The Ecology of Housing Destruction.* "But expansion works from the most successful areas outward. As they fill up in density, it spreads into marginal areas that are not too terrible."

For the moment, those areas are primarily on Harlem's borders. On the West Side, young professionals seeking co-ops in the Eighties and Nineties are spilling over into Manhattan Valley, in the low 100s between Central Park West and Amsterdam, which was until recently a low-income Hispanic neighborhood. Not only yuppies are heading uptown. Seagram executive Edgar Bronfman Jr. is restoring the old River Mansion on Riverside Drive into one of the city's most lavish private residences. More typical are the co-ops a block away, where a renovated two-bedroom sells for $286,000. Prices are also rising in the West 130s—Wanda Kiely's neighborhood. But speculation is especially prevalent just east of the Columbia University campus, between 110th and 125th Streets. "I've walked away from buildings there in the past," says one speculator. "But now everything in Harlem is potentially viable. I bought one building for $45,000 and resold it for $140,000 three months later." Real-estate agents now call it the Upper Upper West Side, and the boundaries, they say, are being pushed right up through Harlem.

The same holds true on the East Side, though to a slightly lesser extent. "Eighty-sixth Street had been a 'soft' boundary. Now it's 96th," says Salins. "How far it goes depends on how strong the housing market stays. I think East 110th Street is as far north as it will go by the end of the century." Nevertheless, there is already the occasional exception. A recent ad-



LONE LAWYER: *One reason Jeffrey Rouault is the only white Harlem lawyer named may lie in his experience as a pioneer. He has been hit with a bottle, clubbed with a two-by-four, and robbed.*

High style: *Jeffrey Rouault in the townhouse he bought five years ago.*

vertisement in the New York *Times* touted a four-story "country house" with a garden on East 117th Street for $150,000. More common are the renovated one-bedroom apartments far east on 96th Street that now go for up to $815 a month.

To most people, the neighborhood is known as East Harlem. But to real-estate agents, the image that name projects clearly won't do. "This is not really the next neighborhood," said one on a recent trip through the area. "But it is the next *next* neighborhood."

"Yes," said another. "But what will we call it?"

WHAT IMPROVEMENT THERE IS WITHIN the borders of Harlem itself is so far concentrated in such once fine neighborhoods as the Convent Avenue–Hamilton Terrace area and Striver's Row. Here, however, the gentrifiers are not whites, but the sons and daughters of the black middle class that fled Harlem a generation ago. "People who grew up here as kids, but whose parents moved to the suburbs, are all looking to come back as homeowners," says Percy Sutton. "I have two nephews, a daughter, and a son all seeking to buy brownstones in Harlem."

"There are a lot of people out in the suburbs who are anxious to get back home," says Congressman Charles Rangel. Wallace Ford II, a 34-year-old Harvard Law School graduate who is president of the State of New York Mortgage Agency, is typical. He was born in Harlem, but grew up in Teaneck after his parents left the city. A renter in Harlem for eleven years, Ford last summer bought a townhouse on 144th Street between Convent Avenue and Hamilton Terrace, around the corner from the doctor who delivered him.

As it happens, Ford got the last home needing renovation on his block, a four-story limestone townhouse. Ford's stretch of 144th Street is one of the finest residential streets in the city. Its houses have slate turrets and mansard roofs; their fine woodwork, masonry, ironwork, and elaborate window treatments are still striking and well maintained.

"There are only so many houses on the block," Ford says. "So you see people starting to look at the next block over. As the need for housing accelerates, you see prices going up and development moving out from these centers of stability."

Indeed. A block or two from Striver's Row, rooming houses are being reconverted to single-family dwellings. "I grew up here," says a 34-year-old photography technician who recently bought a brownstone on West 136th Street. "I remember how the stairway used to curve. It had charm. I remember the different kinds of windows. If you live in apartments, you can't find either the space or the architectural details. Striver's Row is still nicer than this block. But you see people here stripping the paint off the doorknobs and shining the brass fixtures. It's slow, but it's coming." The proof is that four-story townhouses in the area now go for as much as $250,000.

ALONG WITH RESIDENTIAL UPGRADING, THERE are some signs of commercial change for the better. The Apollo, the showcase for black entertainers from Duke Ellington to the great soul singers of the sixties, will be reopened in early 1985 by Percy Sutton, who has committed $10 million to the renovation. This time around, the Apollo will be not just a concert hall but a combination theater and video-production studio capable of handling live television broadcasts by satellite. The old Wednesday-night amateur show—which, in past decades launched such stars as Ella Fitzgerald and Richard Pryor—will be revived. There will be several concerts each week and legitimate theater on Saturdays, Sundays, and Mondays. In addition, Sutton and Warner LeRoy, owner of Tavern on the Green, are planning a multi-million-dollar project that includes a restaurant and numerous other improvements for the northeast corner of Central Park. If all goes according to plan, some of their customers will be tenants of the Harlem Gateway development at the northwest corner of the park, where David Rockefeller and his New York City Partnership are planning to build 599 condominiums for moderate-income tenants.

Other commercial ventures include plans by the Harlem Urban Development Corporation to redo La Marqueta, the market at 116th Street and Park Avenue. According to Lloyd Williams of the Uptown Chamber of Commerce, work is proceeding on a shopping mall on 125th Street, and on Striver's Plaza on 135th Street, which, when it opens, will have food stores, jazz clubs, boutiques, and art galleries.

But these projects are far from fruition, and Harlem's history is littered with unrealized dreams. The reality is that so far no one has even been able to lure a single major department store to Harlem. "For a year, I was trying to sell an office building at 125th Street and Lenox," says Russell Banks, head of real-estate development for Webb & Brooker, the largest real-estate firm in Harlem. "It's fourteen stories, a great space. I spent a year trying to rent it to people who were paying $18 a square foot, when we were offering $12. Still, I couldn't get anybody interested in moving to Harlem. There is almost no conventionally financed development here."

TO REALIZE THEIR COMMERCIAL DREAMS, PEOPLE like Banks and Williams are going to need a lot of people like Frank Montilla. A 32-year-old carpenter from the Dominican Republic, Montilla lives with his wife and daughter on Amsterdam Avenue between 108th and 109th Streets. Technically, his apartment is a block south of the Harlem border, in Manhattan Valley. But the two neighborhoods have gone through an almost identical process of decay. And Manhattan Valley has begun to revive—providing a glimpse into the possible future of Harlem itself.

"In the seventies," says Montilla, "Manhattan Valley was a very dangerous place. Because of the drug situation, it was called Vietnam. People were killed almost every week in this neighborhood." Remnants of that era remain. But these days, Montilla's neighborhood is far from a drug-infested combat zone. On nearby Broadway, the median strip seems to divide two cultures and classes. Restaurants like Au Petit Beurre on the west side of Broadway and La Cabana Fried Chicken on the east compete for two vastly different clienteles.

The dichotomy is reflected in the housing as well. While many of the buildings in Manhattan Valley remain dilapidated, others are being renovated at high speed. A two-bedroom apartment in one of them recently rented for close to $2,000 a month. Such prices are far beyond anything Montilla could afford, but he has found a way to stay in the neighborhood despite them.

Under the city's urban-homesteading program, Montilla and several friends have been slowly renovating an abandoned building on Amsterdam Avenue that was long used as a shooting gallery by drug addicts. The building was provided by the city, along with a grant of $10,000 per unit for conversion. The sweat is provided by Montilla and his friends. For over a year, they have been working almost every night of the week, hauling out the accumulated debris of years of disuse and hauling in the lumber, wallboard, and insulation needed to revive the building. If all goes well, Montilla and seven other families will move into their new apartments next year. "It's a lot of work," he says. The Very Reverend James Morton, dean of the Cathedral of St. John the Divine and a vigorous supporter of improving the area, sees it as more than that. "It's heroic," he says. "But it's like screaming into a cyclone."

So it seems, at least as far as most of the people who live in Harlem proper are concerned. The city gives the homesteading program a mere $1 million a year. And only a tiny fraction of the people who apply to the program actually get a chance to do what Montilla is doing. Also, as a carpenter, he has the skills and, with an income of $15,000 a year, the resources. "We don't really get a chance at those brownstones," says Wanda Kiely, who tried to bid for a brownstone last spring. "I'd put together $1,500. But you really need at least $20,000 to renovate the place. Who will give me that financing? If I'm lucky, I may be better established in five years. But by then, what will Harlem be? By then, all the brownstones will be gone."

FOR PEOPLE LIKE KIELY, THERE WOULD SEEM TO BE some hope in the fact that, largely as a result of abandonment, the City of New York now owns fully 63 percent of the land and buildings in Harlem. Looking at all the available space on an island that is elsewhere undergoing a building boom, it's hard to believe that something can't be done. Actually, something is, although it is merely a drop in the bucket considering the continuing net loss of low-income units. Since the beginning of the Koch administration, the city's Department of Housing Preservation and Development has spent $356.8 million toward the construction of 5,576 units of low- and moderate-income housing in Harlem. Under the Tenant Interim Lease program, 1,600 units in city-owned buildings have been sold to tenants who are aided in converting and managing them as co-ops. "By and large," says UHAB's Ed Moses, "the program is remarkably successful. You can walk down the street and figure out which buildings are in it just by looking. Once people realize that they own the building, that it's their home, they take pride in it and fix it up."

While such low-income development is limited, the city has been quite generous in encouraging middle- and upper-income housing. Indeed, a report prepared in 1970 by the Department of City Planning on the decayed state of the Lower East Side saw a silver lining in the destruction of housing for the poor. "Progressive abandonment," it noted coldly, provides "opportunities for private development." To encourage development, millions of dollars were disbursed to developers through a variety of tax-abatement programs. Partly as a result, SoHo and the Upper West Side were reborn. So were Chelsea and Clinton, and the Lower East Side is on the way up. The only problem with such development, from the standpoint of low-income minorities, is that it is not for them. "They call it planned shrinkage," says Jim Haughton, director of Fight Back, a Harlem-based group organized to combat racist employment practices. "You let a community shrink until it's dead, then you have vast real-estate expanses open for development."

What took place in these newly gentrified areas might well

CONFIDENCE: *Former borough president Percy Sutton predicts that the community board will make sure newcomers don't push the locals out. "I don't think there will be that kind of problem," he says.*

be repeated in Harlem. But to the extent that it does, it will likely be at the expense of Harlem's current low-income population. "It takes much more confidence for a developer to go in there than for Mr. and Mrs. Yuppie," says Hunter College's Peter Salins. "You have to convince a largely white development community—a Mr. Glick, a Mr. Helmsley—that this is an area that has a future. In fact, it is fraught with risk. If it is littered with public housing permanently inhabited by poor people, that alone will be a big deterrent. Harlem won't be really attractive to developers until it has been totally cleaned out."

"The answer is actually very simple," says one bitter longtime Harlemite. "Nobody wants to house a bunch of poor niggers."

That is exactly the answer community groups fear. "It is the Johannesburg Solution," says Estela Vazquez of the Committee to Save East Harlem. "The Bronx is the Bantustan." Adds City Councilwoman Ruth Messinger: "Wherever they go, by definition it is to someplace worse—either to ghettos farther away from the mainstream of city life or to the streets."

Some black leaders suggest that Harlem needn't have such fears. "I don't think there will be that kind of problem," says Percy Sutton. "Central Harlem's Community Board 10 is ever vigilant on that issue. The people who are coming back are people who lived here as children. In the main, it's a returning to home." Donald Cogsville, president of the Harlem Urban Development Corporation, agrees that the community board will ensure that outside developers don't come in to redevelop only for the middle class. "This is the only planning board where the city hasn't auctioned off its vacant buildings to the highest bidder," he says.

Promised land?: *Hanging out on St. Nicholas Avenue.*

SO IF HARLEM IS TO COME BACK, IT HAS A LONG WAY to go. And in any case, it is not likely to return as the classic Harlem of memory and sentiment, the Harlem of the Cotton Club and the Apollo. Ultimately, Harlem faces the same issues that have confronted every other area that has gone through the cycle of decay and gentrification. Those issues have become clichés, but they are no less important for that. They have to do with links to families, friends, and institutions that can only be built up over time. They have to do with a sense of place and, in the end, a sense of self.

The raw forces of the housing market do not recognize those ties. In other parts of the city facing the pressures of change, such as the East Village, one finds the civic pride and heady boosterism that often accompany rising property values. In even the finest areas of Harlem, however, the tone is somewhat different. People there are aware of what has happened elsewhere: that in the face of development trends thousands of New Yorkers have been forced out of their homes.

There are those who would argue that some of that displacement was inevitable if the city was to recover from the financial crisis of the mid-seventies. And certainly the luring back of the children of black flight—not to mention white flight—has been a measurable success. But it is impossible to travel from the chic lofts of SoHo and the spacious co-ops of the Upper West Side to the rows of empty hulks in Harlem without sensing the growing impact of class division on this city. The problems of Harlem have long been considered problems of race. In fact, they have more to do with who has what, with a housing policy that has revived the city for its young gentry and allowed Harlem to decay. And because it has been so isolated, Harlem now faces a unique opportunity. What is an overwhelmingly poor enclave could be annexed for the well-off. Or it could be made to grow as a home for the many sorts of people who have made New York a truly cosmopolitan city.

The hopeful people of Harlem point to the example of urban homesteaders like Frank Montilla as one way to harness development without destroying what good remains. And they argue—persuasively—that there should be more and bigger programs of the homesteading type. Others rail at the city government for committing millions through tax abatements to development in other parts of New York, while giving a comparative pittance to Harlem. "We don't buy the idea that there are not enough tax dollars to house the poor," says Estela Vazquez. "It's a moral imperative."

Wallace Ford takes perhaps the most realistic—and difficult—stand. Bringing back the place where he was born, he says, "will require careful planning. It will mean looking at mixed-income housing and the incentives to make it work."

What Ford envisions could happen. If it does, it would be slow, but it would be a triumph. ■

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TIME INC. PLAYS MAGAZINE

A LAB TEAM TRIES TO CREATE SOMETHING NEW • BY EDWIN DIAMOND

Photograph by Bill Pierce/Sygma.

NOT LONG AGO, ANDREW Heiskell, the former chairman of the board of Time Inc., had an idea for a magazine about real estate—covering homes or other properties upscale readers might want to buy. Even though he's retired, Heiskell's offhand suggestions tend to be heeded. After all, he's the fellow who popped his head into a colleague's office in 1973 and ventured that since "people are interested in people," a magazine by that name might just be what America was waiting for.

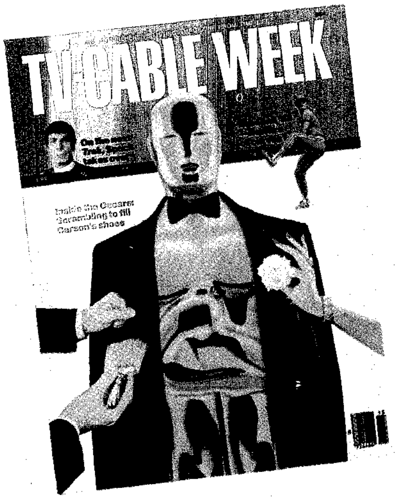
But that was eleven years ago. Since the start-up of *People,* Time Inc. has launched one modest success (the revived *Life*), one modest money-loser (*Discover*), and one humiliating disaster (*TV-Cable Week*). The company has tried and abandoned a few other projects, found tremendous, though perhaps evanescent, rewards in its Home Box Office video ventures, and now seems to have rededicated itself to what it knows best—publishing magazines. Today, the country's third-largest media empire needs a big winner, and it's leaving nothing to chance.

So Andrew Heiskell's proposal for a shelter book became idea number thirteen on a list that's being guarded and nourished by a small, strategic Time Inc. unit: the magazine-development group. This high-powered corporate team is unlike anything else in the world of magazine publishing. Other media companies have organized development groups; none have done it with the money, talent, and intensity that Time Inc. is committing to the task.

Under Marshall Loeb, who helped make a success of *Money,* the group has

LIFE
October 1978
'Godfather' Puzo's New Novel
Spectacle in Rome: Pope John Paul I
'The Wiz'—Most Expensive Musical Ever
Balloons are bustin' out all over!

Debut covers: *In 1978 . . .*


TV-CABLE WEEK
Inside the Oscars: Scrambling to fill Carson's shoes

. . . 1983 . . .

IN THIS ISSUE
People
Mia Farrow in 'Gatsby,' the year's next big movie

. . . and 1974.

Time Inc.'s magazine-development group: *Key members include Marshall Loeb (rear center, with striped tie), Harriet Fier (at Loeb's left), Otto Fuerbringer and Frank Lalli (seated, left), and Judith Daniels (seated, second from right).*

THE GALLERY

Brooke Alexander Inc.
20 W. 57th, 757-3721, hours: Tu-Sa 10-6. Richard Bosman: New Paintings. Elizabeth Murray: Complete Lithographs 1980-84. Also work by Martha Diamond, Ken Goodman, Judy Rifka.

Terry Dintenfass
50 W. 57th, 581-2268, hours: Tu-Sa 10-5:30. Arthur Dove: Paintings, drawings, and collages (exhibition in conjunction with Barbara Mathes and Salander-O'Reilly galleries). Nov. 3-Dec. 29.

David Findlay
984 Madison at 77th, 249-2909, hours: Tu-Sa 10-5, Mondays by appointment. Vincent Haddelsey, Nov. 15-Dec. 8th. Naive European painter. Pictorial essays depicting the country and sporting life of Europe, and travels through Mongolia and Sri Lanka.

James Goodman Gallery
1020 Madison, 772-2288, hours: M-Sa 10-6. Paintings and sculpture by Arp, Balthus, Botero, Dubuffet, Giacometti, Klee, Leger, Matisse, Moore and Picasso.

Graham
1014 Madison at 78th, 535-5767, hours: Tu-Sa 10-5. 2nd Floor–Seymour Fogel: Constructions and paintings 1964-84. At 73, this will be Fogel's first major one-man exhibition spanning 20 years of work. Nov. 7-Dec. 8.

Gruenebaum Gallery
38 E. 57th, 838-8245, hours: Tu-Sa 9-6. Esteban Vincente new paintings. Oct. 30-Dec. 1.

Kennedy Galleries
40 W. 57th–5th floor, 541-9600, hours: M-F 9:30-5:30. "John Marin's Oils." The focus of this exhibition is exclusively on the oils of this great American modernist. Catalog, $10. Also on view: "Wildlife and Sporting Paintings and Prints."

Marlborough Gallery
40 W. 57th, 541-4900, hours: M-Sa 10-5:30. "Masters of Modern and Contemporary Sculpture" and "Avigdor Arikha: New York Drawings 1984." Nov. 8-Dec. 4.

Pierre Matisse Gallery
41 E. 57th, 355-6269, hours: Tu-Sa 10-5. Important works by Butler, Chagall, Dubuffet, Giacometti, Lam, MacIver, Mason, Millares, Miró, Riopelle, Rouan, Saura, Tanguy, Zao Wou-ki.

Wunderlich & Company
41 E. 57th, 838-2555, hours: Tu-Sa 9:30-5:30. "Selected American Paintings of the 19th and 20th Centuries." Nov. 13-Feb. 23. Includes works by Homer, Eakins, Hassam, Durand, Tait. "American Prints II." Through Nov. 30. Includes works by Whistler, Bellows, Moran, Currier & Ives.

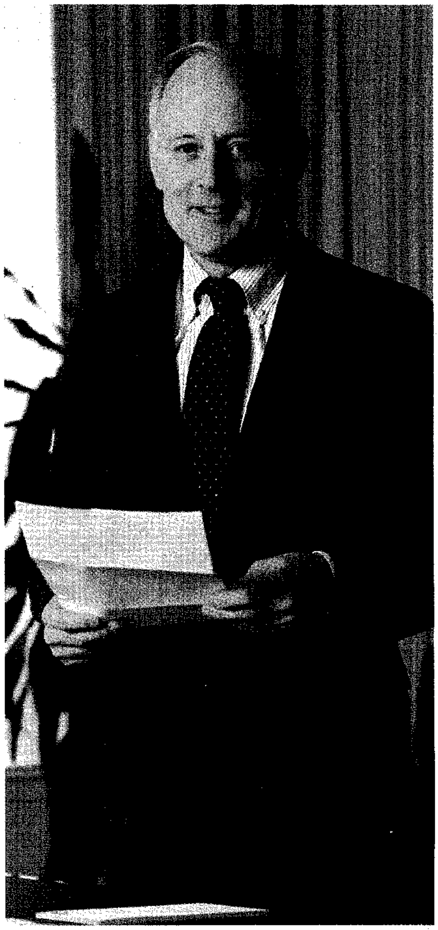
assembled eighteen full-time people and seventeen free-lancers, installing them in a warren of offices on the thirty-seventh floor of the Time & Life Building. Another fifteen business people are working under Bruce Barnet. The editorial talents include such up-and-comers as editor Harriet Fier (formerly of *Rolling Stone* and the Washington *Post*) and art director Mary K. Baumann (formerly art director at *Geo*), as well as such older hands as founding *People* editor Richard Stolley (on temporary assignment) and onetime *New York* art director Walter Bernard. With a budget that's said to be at least $3 million a year, the staff has been organized into a half-dozen project teams. But perhaps the word "project" doesn't convey the larger intent here. For the development group has really been handed a more visionary mandate—the job of organizing creativity, finding out, in Loeb's words, "the way magazines are made."

TIME INC. EXECUTIVES ARE quick to point out that if they can't make a magazine they may buy one, and, indeed, the company is bristling with strategic planners examining potential acquisitions. Still, the development group has drawn most of the attention within Time Inc.—not all of it favorable. "Typical corporate-style flatulence," says one editor. Conventional wisdom holds that great editorial ideas spring from the lonely heads of driven, even monomaniacal geniuses, or from a visionary partnership at most—for example, the *Time* of Henry Luce and Briton Hadden. And, as Time Inc. editor-in-chief Henry Grunwald says, even winning projects that ultimately sprang from a number of corporate heads, such as *People,* usually were backed by the "enthusiasm and evangelical zeal" of one or two people.

But so, too, was *TV-Cable Week,* a venture so unsuccessful that it's been called Time Inc.'s Vietnam. Given the magazine's brief life span, a closer analogy might be the voyage of the *Titanic* (launched April 1983; scuttled September 1983; losses, $47 million).

In part because of that fiasco, Time Inc. has decided to make the creative process large-scale and formal and put it in a laboratory-like setting. Readers will soon be seeing some of the results. The 55-year-old Loeb, who is known for his energy and organizing skills, has been involved less than a year. Still, he and his deputy, Frank Lalli, 42, late of the *Daily News,* have steered ten projects into tangible form. These projects are in stages that range from little more than sample covers to what Loeb calls "full, hold-in-the-hand" dummy magazines. There are also two projects in what the group calls the "concept stage," existing as six- to ten-page proposals awaiting the results of direct-mail tests. Finally, there is the Heiskell idea, number thirteen, already in the hands of a Time Inc. editor for a preliminary memo. (About the idea, Loeb will only say, "It may not have the potential of a *People,* but it could be a *Money.*")

The titles and dummies of these potential magazines are being closely guarded. "Hide the covers," yelled Loeb half jokingly when an interviewer came to see him recently. Yet these are what count for industrial secrets in the publishing world—the objects of intense curiosity, if not espionage, because they are Time Inc.'s. No one in the magazine-development group will talk about the projects, on *or* off the record, but interviews inside and outside the company suggest what the ten front-runners at the moment look like.


President Munro: *Back to basics.*

1. A weekly for professional women, tentatively titled *Women's Week.* The field is crowded, but the competition is monthly, leaving room—at least in theory—for a publication that can get stories out quickly. A full dummy (a prototype magazine, with headlines, stories, and layouts) has been done in the oversize, high-gloss newsprint style of Fairchild's *W,* though the business

Photograph © 1982 by John Marmaras/Time Inc.

VIDEO VENTURES: *For a while, the company's booming cable operations seemed about to overshadow the magazine business.*

people are said to have sent the idea back for a change of format.

2. A weekly for individual investors, possibly titled *Investor's Weekly.* With Lalli as the project editor, this also exists in dummy form.

3. An illustrated weekly, far enough along to have sample covers and boards (the pasted-up pages that are reproduced in printing). Stolley is working on this, the second version of the latest recycling of an idea that's been around.

4. A one-shot venture called *Home Office,* an idea brought in from outside Time Inc. Ready for launch, it is *Time*-size and aimed at the upscale professionals among the estimated 20 million Americans who work at home.

5. *Yesterday,* a one-shot aimed at yuppies, focusing on nostalgia themes. Covers and boards are already done, and the project editor is Dean Valentine, a former editor at the defunct *Next.*

6. *Quality,* a monthly that might be tested as a one-shot. Heavy on art and light on text, it has been described as a *Connoisseur* with lots of pictures and as a magazine "about the best of everything." The project is headed by Walter Bernard, who in this case is functioning as an editor.

7. A life-style monthly with fitness as its theme. Lalli is supervising this project also, which is in cover and boards.

8. Another life-style monthly that might be tested as a one-shot. The project editor is Otto Fuerbringer, 74, former *Time* managing editor and head of the development group when *People* was conceived. He is now a consultant to the group.

9. *Good Cook,* a supermarket-checkout-counter magazine. Actually, this is a conversion of one of the popular titles in the Time-Life Books cooking series. Cover and boards have been done, and the first issue is expected to be about preparing and serving poultry.

10. A life-style monthly being watched as much for its business plan as for its content. Time Inc. is working with outsiders who came to the company with a proposal for a joint venture.

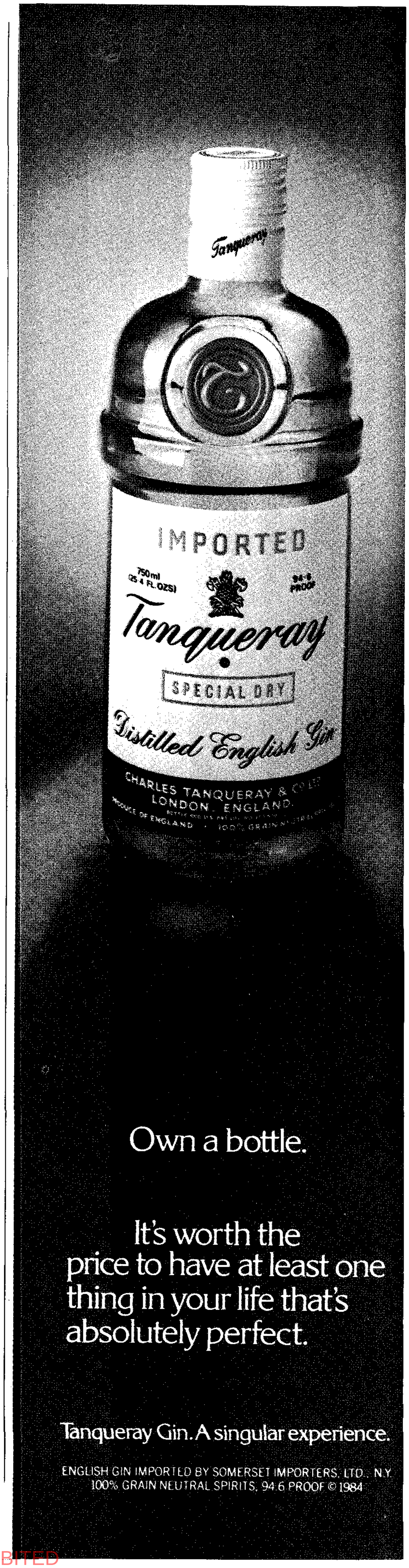
If none of these ideas seem particularly startling, that's because, in various incarnations, most have been floating around for years. Some editor's hot new plan for a magazine on, say, houses, or health, or women, or relationships has been the stuff of countless business lunches—an untold number cadged from Time Inc. itself. What distinguishes the present situation is the size and seriousness of the company's commitment to turning at least a few of the ideas into reality.

IN THE 61 YEARS SINCE HADDEN and Luce started putting out the original newsweekly from an office on East 17th Street, Time Inc. has shown a remarkable ability to create successful new magazines. In 1930, in the turbulent wake of the stock-market crash, a Luce idea, *Fortune,* hit the newsstands. Six years later, the company brought out *Life,* a picture weekly that allowed its readers to take a front-row seat at the most tumultuous decade of the century. An eighteen-year gap followed before *Sports Illustrated* appeared, and *S.I.* itself took a decade to start making money.

In the sixties and early seventies, Time Inc.'s eye started to rove, first toward newspaper ventures that proved unsuccessful and later toward a forest-products business (spun off last year), the video "revolution," and various high-tech projects. For a while, Time Inc.'s cable operations, principally the Home Box Office and Cinemax pay services, excited investors and brought in greater revenues than the magazine group. Not long ago, Grunwald says, some people in the company were fiddling with the idea of a new logo heralding Time Inc. as "a major information and entertainment company."

But then the 1984 second- and third-quarter results came in: The magazine group showed double the pre-tax profits of the same period in 1983, while the video group's profits were off about 3 percent. These numbers fueled the sense that, with rising costs, the coming of the VCR, and a shrinking pool of untapped subscribers, the period of video's greatest growth and earnings was behind Time Inc. (Overall, the company is running well ahead of last year's after-tax income of $169 million.) "Our oldest business," the magazines, has never been "healthier or more exciting," Time Inc. president Richard Munro told stockholders at the annual meeting last April.

Of course, the business of magazines had never been neglected. A loose-knit development group had been set up in 1968, and by 1972, four dummy magazines had been created: *Well,* devoted to health; *View,* a film-TV magazine; *Camera Month,* about photography; and *Money,* on personal and family finances. After testing, only *Money* was launched,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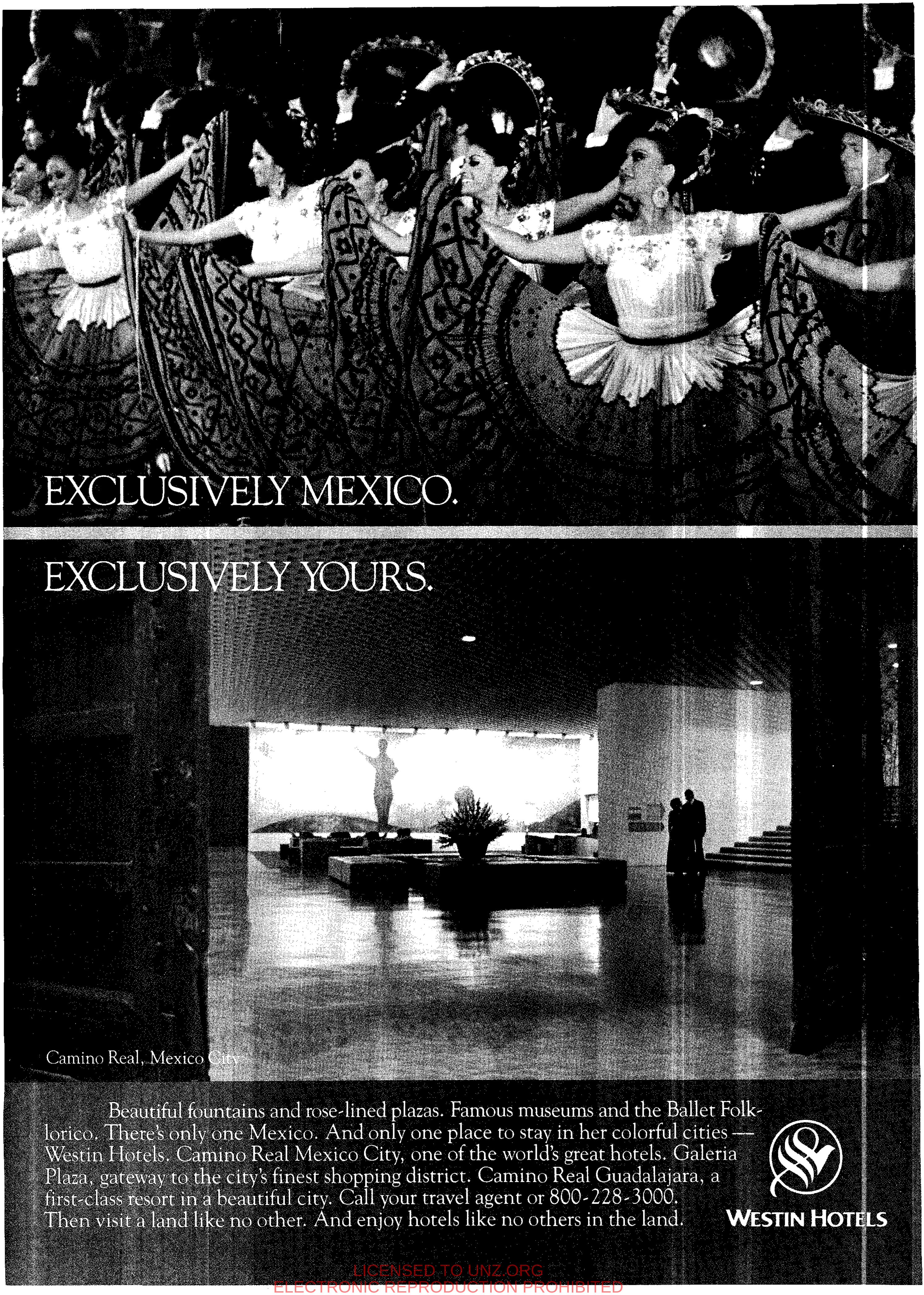
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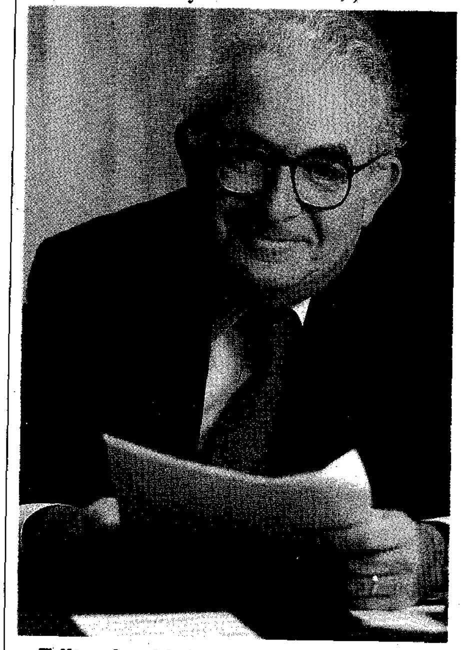
ON THE SHELF: *In the past, magazines targeted at women have had a somewhat troubled passage in Time Inc.'s corporate process.*

coming out in October 1972. *People* followed in the mid-seventies along with a series of one-shot *Life Special Reports*. Over the next seven or eight years, other projects were considered. In 1978, the small contingent that had designed the monthly *Life* went on to edit it. In 1979, management gave Leon Jaroff, a *Time* editor, the go-ahead to launch *Discover*, a science magazine. Jaroff stayed with it to become managing editor. (The magazine struggled in an overcrowded field, and, after four years of losses, Jaroff was removed as managing editor in September.)


Editor-in-chief Grunwald: *Idea search.*

Meanwhile, another strategic team elsewhere in the corporation was working up the idea for a magazine of cable-TV listings to capitalize on the cable explosion. "We kept thinking that there must be something there for us . . . somewhere, somehow," Grunwald explains, now able to look back on the disaster with some perspective. What Time Inc. didn't see until too late was that *TV-Cable Week* had to be marketed to cable operators, not to the consumers the company knows so well.

AS MARSHALL LOEB describes the work of the magazine-development group, it hardly sounds mysterious. An idea may come from within the company (over 175 arrived after Grunwald polled the staff last January), or from the group itself (Loeb, Lalli, and Daniels are each authors of ideas on the current list), or over the transom. In a typical case, the people who suggest promising ideas prepare a prospectus and later a dummy, working with a project team. The business side might then arrange a small test mailing. For example, six ideas have just been tested with a national sample of 3,500 *Time* subscribers. Then it's back to the lab for revisions and more testing; the investors' weekly is at this stage. In the final development step, dummies might be tested at shopping centers in such markets as Indianapolis and Des Moines. The ultimate decision on whether to go ahead will be made at the top corporate level by Munro, Grunwald, and their colleagues.

The go-ahead has already been given to *Home Office*, a one-shot. The projected magazine is the work of a task force headed by Barbara Thompson Howell, 48, formerly editor-in-chief of Silver Burdett, the textbook publishers. Loeb says he expects to have the magazine out by March or April, but *Home Office* is already something of a hit, with IBM agreeing to become the sole advertiser in the first issue. Should home professionals also go for the idea, *Home Office* could become a regular publication.

The women's magazine and the personal-finance weekly are the next farthest along, and they have created the most stir within Time Inc. People who saw the dummy of the women's weekly—the work primarily of Judith Daniels, 45, a former managing editor of *New York* and a founder of *Savvy*—described it variously as "smashing," "exciting," and "reader friendly." Most of the praise was directed at the newspaper-size format that made it easy to find departments and features.

But magazines targeted at women have had a somewhat troubled passage in Time Inc.'s corporate process. Ten years ago, Patricia Ryan, currently managing editor of *People*, developed a dummy for a magazine to be called *Woman*. Three years later, a *Reader's Digest*–size version of *Woman*, edited by Eleanor Graves, a former senior editor at *Life*, was test-marketed in twelve cities and then, in officialese, "shelved." Some people grumbled that the heavily male upper echelons of the company were simply unenthusiastic about these ventures.

Daniels's magazine apparently ran

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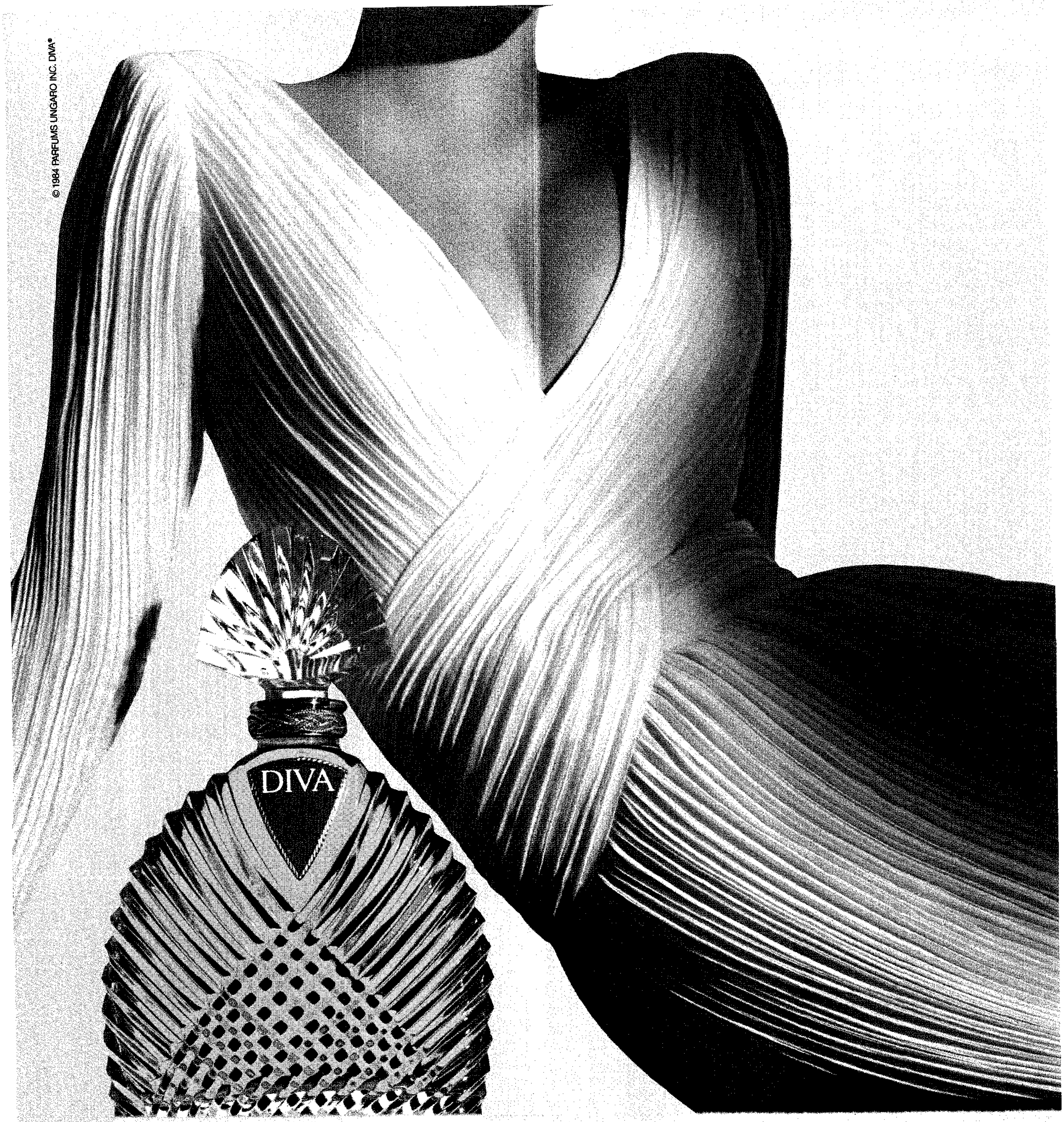

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THINKING BIG: *The requirements of power publishing work against the experimental idea or the project that's only medium-size.*

into another sort of problem. The number crunchers on the business side are said to have concluded that the *W*-style format "doesn't cost out." The task force is trying again, with a less expensive version. Still, some critics remain convinced that Time Inc.'s men at the top are not receptive to any women's magazine. "That's nonsense," responds Grunwald. "You can accuse us perhaps of not having the right idea, but not of not trying."

The proposals for *Investor's Weekly* also look good—on paper. In the real world, however, the finance field is already crowded. Time Inc.'s own *Money* and *Fortune* are there, as well as *BusinessWeek* and *Forbes.* More directly, Dow Jones's *Barron's* and the biweekly *Financial World* offer dope for the serious investor.

Time Inc. seems to think that *Investor's Weekly* would offer breaking news for a more affluent, knowledgeable, and older audience than *Money*'s, while the magazine would not be as "technical" as *Barron's* or *Financial World.* There's some debate about the size of the potential audience. As Douglas McIntyre, publisher of *Financial World,* explains, "*Barron's* has never demonstrated that the serious-investor market can go beyond 300,000, and that's a much smaller size than Time Inc. has traditionally published."

McIntyre has pointed out a potential short circuit in the magazine-development machine, one that affects not only the business weekly. A megacompany like Time Inc., Grunwald acknowledges, has to deal in mega-ideas: "We want to start something in the 500,000 range with the capacity to move up." Time Inc. has to go for the brass ring, says an editor who requested anonymity: "A new venture must ultimately net at least $5-million a year or they won't touch it."

The requirements of such power publishing, in the view of several industry analysts, work against the experimental idea as well as the mid-range circulation magazine. "No *Rolling Stone,* no *Inc.*" is the word. Task forces, committees, soviets—by whatever name they are called, *groups* work toward consensus; they are centrist and cautious.

But the doubters overlook at least three factors. The journalists of the development group are certainly bright—"even the guy who delivers the mail is smart," says Lalli. They are also as hungry as any entrepreneur. Should the women's magazine and the investors' weekly be launched, Daniels and Lalli could each ride out as managing editor, the key post at Time Inc.'s magazines.

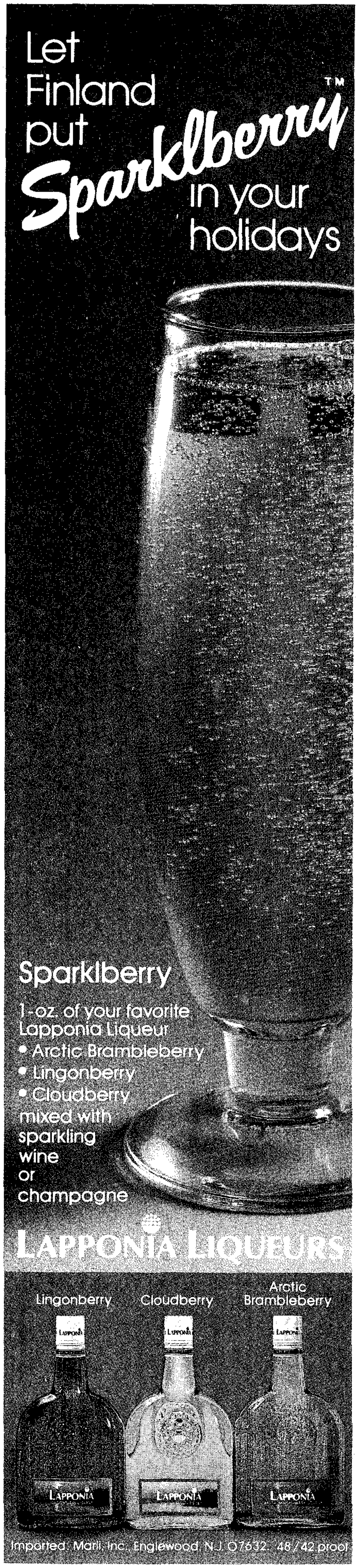
The second factor has to do with the corporate view from the thirty-fourth floor. Big, publicly traded corporations must grow bigger. Sustained growth means high investor confidence, which means a high price-earnings multiple, which acts as a repellent to other big corporations that may be hungry.

BusinessWeek and the New York *Times* have speculated in recent months that Time Inc., whose stock has been bouncing around between 36 and 48, might become a takeover target. On Wall Street, there's uncertainty about the direction the company is going. "The current problem Time Inc. faces is how the company defines itself," says Mara Miesnieks, entertainment analyst at Smith Barney, Harris Upham. "One contingent feels that there is still strong growth in the cable operations. Other analysts hold that they are retreating to just being a publisher." Lately, there's been talk that Time Inc. will be bidding on some or all of the publications in the Ziff-Davis magazine group, which includes *Modern Bride* and *Popular Photography,* among others.

Richard Munro joked recently about Time Inc.'s need to put Gutenberg in high-tech dress. Call our business "magatronics" instead of magazines, he said, and it would get the "fanfare, the drums, and flourishes" it deserves. But top management is deadly serious about coming up with a new venture that will generate the kind of enthusiasm among investors that the company needs.

FINALLY, WHEN IT COMES TO magazines, history is on Time Inc.'s side. *Time* pioneered an entirely new category of publishing. *Sports Illustrated* and *People* took the hackneyed journalism of sports magazines and fanzines and brought the formats to new levels of quality. Grunwald and Loeb, in separate interviews, both conceded that there are probably few entirely fresh ideas around. However, says Grunwald, "a new magazine may be more a matter of emphasis in packaging."

With the takeover talk and the resounding shock of the *TV-Cable Week* flop, the mood at Time Inc. may be jittery these days. But when things get tough, smart people and smart companies turn to what they do best—and Time Inc. does know magazines. ■



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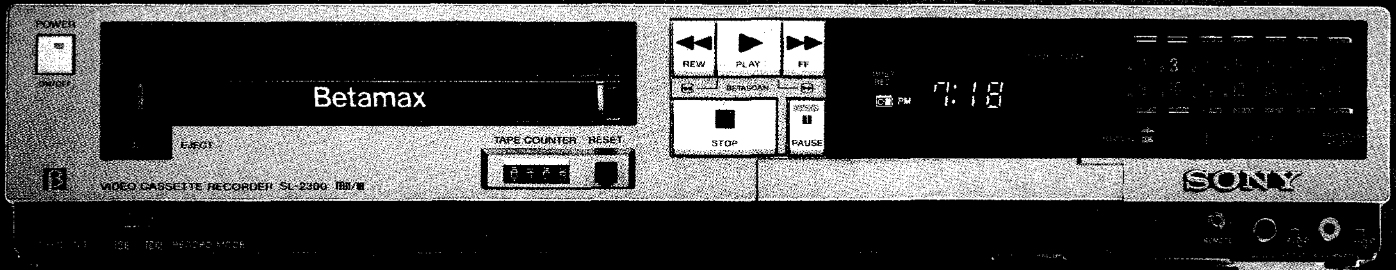
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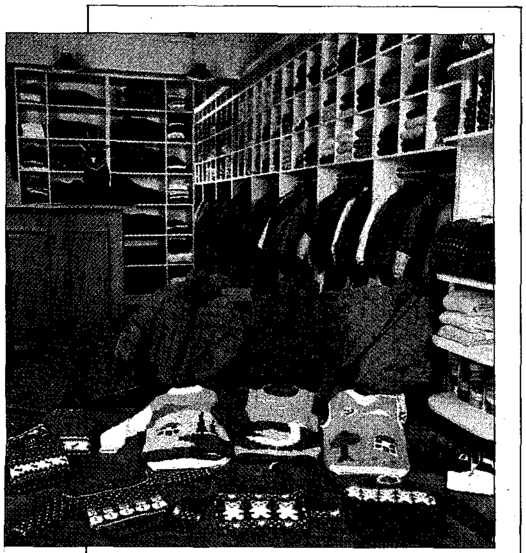

Ski West

"We don't wear black in Aspen," Gloria Sandvik tells Madison Avenue mothers shopping for skiwear for their kids. So they won't find black down vests or parkas at KinderSport, New York's brand-new outpost of the Aspen store. What they *will* find are unusual European and top-line American jackets, racing pants, ski suits, and vests—all for kids from two to sixteen. Sandvik brings a no-nonsense approach to proper ski attire for kids: It should be high quality and streamlined. She'll carry short kid's skis from Austria ($65), kid-size goggles ($33), and an extensive line of ski socks and thermal underwear ($19 to $60). Most of KinderSport's things are designed for speed on the slopes, but kids will find them just as effective in the race to school.

KINDERSPORT OF ASPEN/*1260 Madison Avenue, near 90th Street/534-5600*

The Ripe Stuff

Ed Edelman is second-generation cheese. His family's been in the business for 30 years, his Ideal Cheese Shop at this address since 1970. Now Ed's remodeled the store, with lots of space for his great new cheeses and sleek display cases for the classics. Among his newer ones—cheeses dusted with fresh herbs: Montrachet goat ($4.98 a log) with basil or Crèma Dania ($6.98 a pound) with chives. Good news for the double-crème crowd: Tendresse from the Ile-de-France region ($6.98)—richer than Brie, less creamy than St. Andre. And a lighter version of Bleu de Bresse—Belle Bressane ($6.98). From England, there's Huntsman, a layered cheese of Double Gloucester and Stilton, fine with bread and a pint for a ploughman's lunch—you provide the pickle ($6.98, or $34.95 for a more-than-five-pound round). At breakfast, nothing equals the buttery, nippy goat cheese sold from tubs ($2.50 a quarter pound) or Ideal's Spanish-style soda biscuit ($4.98 a pound), made the old way, without yeast, by a man in Queens. And that blue-sky wallpaper symbolizes Edelman's new cheese heaven! **—Barbara Costikyan**

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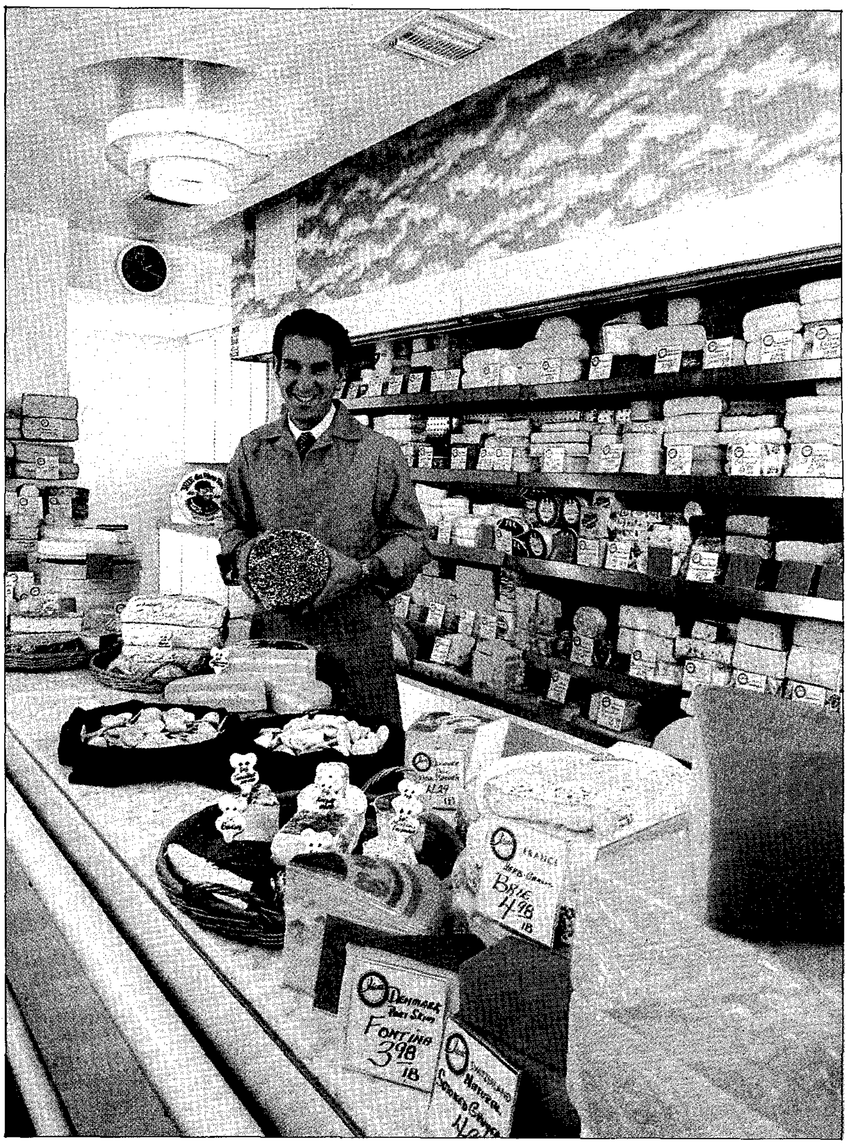


Photographs: top and bottom, Daniel Quat; center left, Kevin C. Rose.

Skirting the Issue

Three cheers for extremist fashion. Right beside short-circuited hems—baring the most startling legs in London these days—are these long Olive Oyl skirts, dipping down toward the ankles. Don't count on them to hide anything, though: Gene Pressman and Lance Karesh have made them *skinny* for Basco (and you'd better be the same). Slither into the vertical stripe (black with blue, gray, or grape; gray with white) or the solid wrap (black, blue, gray, white, grape, red, loden, or navy) for $83.

BASCO SKIRT/*Barneys (the Women's Duplex), Macy's (third floor), Stewart Ross (754 Madison Avenue, near 65th Street, 744-3870)*

Hang It All

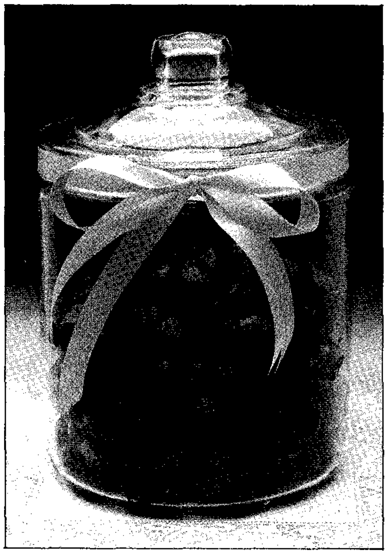
Looking at those newly painted walls is uplifting. But replacing all those paintings, prints, and lithographs certainly isn't. Eli Wilner is prepared to help. No picture is too large, no wall too thick—or too thin—for Wilner and his crew of professional picture hangers ($200 per hour). Wilner, who majored in art history and spent a year as a restorer and five as a framer, discovered that people need help hanging pictures: positioning a painting, grouping a series of prints, hanging them properly for the safety of the artwork *and* to minimize damage to the walls. If a frame is damaged, he can fix it; if the matting is stained, he can replace it; if that frame you bought at auction is too large or too small, he can cut it down or enlarge it. Wilner also has an impressive collection of antique frames ($150 to $7,000). In fact, Wilner can make your artworks as spiffy as your newly painted walls.

ELI WILNER/*744-6521*

The Phases of the Prune

"Taste this prune," the Rocky Mountain sybarite urged us. Prunes have a dowdy image, but oh my, *quel* prune! From Agen, France, it's large and pitted and plumped with a silken ooze of prune cream. A sublime discovery by Giorgio DeLuca. Frank Furtivo of Chelsea Foods was a pushover for it, since he's always stuffed prunes (with Caprini goat cheese or salmon mousse). "We force people to taste," he says. "And instantly, they buy." Trust me. —**Gael Greene**

STUFFED PRUNES/*Dean & DeLuca (121 Prince Street, 431-1691) and Chelsea Foods (198 Eighth Avenue, at 20th Street, 691-3948)/about 65 cents each*



Photographs: top, Donal Holway (model: Veronica of Click; shoes from Barneys); center, Ross Lewis; bottom right, Marcia Lucc.

Movies/David Denby

DOWN IN THE DUMPS IN TEXAS

"...*Paris, Texas* is a lifeless art-world hallucination—a movie composed entirely of self-conscious flourishes..."

Paris, Texas, WHICH WAS WRITTEN BY America's hottest playwright, Sam Shepard, and directed by one of Germany's most respected filmmakers, Wim Wenders, is a fiasco of the most dismaying kind. For this is not a case of talented people undermined by philistine producers or hampered by a tiny production budget. From interviews given by the two men and from the movie itself, it is clear that *Paris, Texas* was made in an atmosphere of great freedom. But sometimes artists need a producer who will knock heads. In this case, no one had the authority to point out that Shepard and Wenders make an unfortunate team. Shepard's familiar themes—American rootlessness, the peculiar persistence of the myth of the West—are simply repeated and emphasized by Wenders's unvarying funk, his penchant for aimless narrative and road-hungry wandering. Both men have a fondness for dissonant, unhinged anecdote, a weakness for the instantly legendary, a corresponding indifference to actuality, plot, characterization. What results from this doubling up of styles and obsessions is a lifeless art-world hallucination—a movie composed entirely of self-conscious flourishes.

The hero of *Paris, Texas,* first encountered in a desert wasteland, is a nameless wanderer, exhausted, his face blistered by the sun, a man without a past. Talk about legendary figures! This Man of the West is more than quiet—he's mute. Even after his loving and altogether reassuring brother, Walt (Dean Stockwell), comes to pick him up, the wanderer, called Travis (Harry Dean Stanton), sits stonily in cars and motels, staring straight ahead in silence. At the first opportunity, he bolts for the desert, walking along the railroad tracks toward a limitless horizon. Walt gathers him up again and drives him to Los Angeles; along the way, Travis gradually comes to life. We learn that Travis and his young wife, Jane, split up more than four years earlier, though we don't learn why, or find out how Travis has got himself in such a state. Back in Los Angeles, the good Walt and his wife, Anne (Aurore Clément), have raised the little boy neither Travis nor Jane wanted. When Travis shows up, the boy refuses at first to have anything to do with him, but the towheaded child (Hunter Carson) finally gives in to Travis's guilty, tentative advances. The two leave the stable home where the boy has been happy and head back to Texas in search of Jane.

Desert rose: *Nastassja Kinski in Sam Shepard and Wim Wenders's film.*

Obviously, we're supposed to be fascinated by Travis's gentle but remote personality; we're meant to get pulled in to the game of trying to piece together the mystery of his crack-up. But Shepard is a poor tease: He sets up a situation that is entirely mysterious, and then drops so few clues that we have trouble staying involved. Most of the dialogue is surprisingly flat. Afterward, reading the press notes, I found out why Shepard was so stingy. It turns out that the early and middle scenes were shot before the ending—in which Travis's secrets are revealed—had been written. This is one case in which a director winging it never gets off the ground.

No wonder Harry Dean Stanton gives so neutral a performance. Poor Stanton! For almost fifteen years he has worked in the shadows—the favorite character actor of the Hollywood hipsters. In such offbeat movies as *Two-Lane Blacktop, Cisco Pike, Rancho Deluxe, Missouri Breaks, Straight Time,* and the recent *Repo Man,* Stanton has played sinister, murderously hard-bitten characters with a kind of ratlike intensity. Stanton is the American as outsider, the American alienated not only from his society but from himself—a man who at any given moment displays more anger than the situation calls for. Wenders seems to have cast Stanton for his legend and his appearance—the flat, creased planes of his face, the haunted, sunken eyes—and then made little use of him as an actor. Harry Dean Stanton gets a lead role at last, and he's stuck with an unwritten script! Not having the faintest idea what terrible thing Travis did or had done to him in the past, Stanton can only stare and stare and modulate his beautiful baritone. For the first time in his career, he's boring.

But then no one in this movie seems quite plugged in. Wenders has cast Nastassja Kinski as Stanton's American wife and Aurore Clément as Dean Stockwell's French-born wife, and he called on a German actor to play a doctor working in the middle of the Texas desert. Stuck with the dulled-out gnomic dialogue, this polyglot cast delivers the lines so gingerly and with so much dead air around the words that everyone seems to be on some distant planet where the heaviness of the atmosphere has slowed things to a crawl. In Wenders's best film, *The American Friend,* based on a thriller by Patricia Highsmith, the pockets of silence introduced into the tightly woven story produced scenes of extraordinary dramatic tension. But in *Paris, Texas,* silence isn't a dramatic device—it's a convention, a sign, a talisman; the absence of dramatic conflict becomes a proof of hipness. *Paris, Texas* may be hip, but it's also boring. There's so little going on that the mute stretches do nothing but dissipate what tension there is.

The visual scheme parallels the conversational barrens. Yes, there it is, the West: huge open spaces; scraggly, inadequate little buildings under vast skies; the comic surrealism of plastic and neon out in the Great Nowhere. For Wenders, the landscape of the West is instant myth—it's a myth that has passed through the media and become self-conscious. He and cinematographer Robby Müller love red-orange skies that look like postcards; they photograph a neon stagecoach galloping endlessly in front of a motel; they produce frame after frame with the super-hard outlines and deep-saturated color of photo-realist paintings. They turn the West into an ironic art-landscape.

Paris, Texas has some of the same studied, postmodernist museum-show texture that made Terence Malick's *Days of Heaven* so static. When Travis finally tracks down Jane, she's working in a fancy peep show in which men hide behind two-way mirrors and watch girls perform in different fantasy environments. Sporting a blond wig and a thick Texas accent, Nastassja Kinski presents herself to Stanton in a mock kitchen—itself a rueful comment, I suppose, on the poverty of the American erotic imagination. Stanton speaks at last, crooning a long monologue about the violent breakup of their marriage, and then she croons back at him. There's no conflict—she can't even see him. *Paris, Texas* never does come together as drama. The concluding images resolve the movie *visually,* but we're left with nothing but the myth of the loner, the myth of the westerner, and so on. At Cannes, they flipped over this movie and awarded it the Golden Palm, but Americans are not likely to respond in the same way. Drowning in media images, we already have enough trouble experiencing ourselves as real.

IN KEN RUSSELL'S NEON-LURID, HEAVY-breathing **Crimes of Passion,** Kathleen Turner gives an entertaining performance in an incomprehensible role. By day, Turner is a workaholic fashion designer in gray suits and ties, her hair worn short and brushed to the side in the style of a Berlin lesbian of 1930. At nightfall, however, she steps into a telephone booth, and out comes . . . China Blue, a blonde hooker with a mean tongue and a happy, theatrical flair for satisfying the fantasies of her customers. Nuns, stewardesses, good girls, bad girls—she can play them all.

China may or may not have been raped by her father as a child—first she says she was, then she says she was joking. In any case, she hates having sex with strangers. Between tricks, she shudders and bolts down a lude with some scotch just to keep herself going. This part-time floozy, it turns out, is a martyr to sexual repression. The lonely, the hung-up, and the distraught may find solace in her arms, but she's never been sexually happy herself. Not, that is, until she meets an unhappily married jock (John Laughlin) who makes deep, passionate, Lawrentian love to her. Quite a prince. He's well built, and he Really Cares. So all along she only wanted to meet a nice guy who would be faithful to her—a good husband. But why was she looking for him in a whorehouse?

That the role is hooey doesn't stop Turner from putting everything into it—she would have made a

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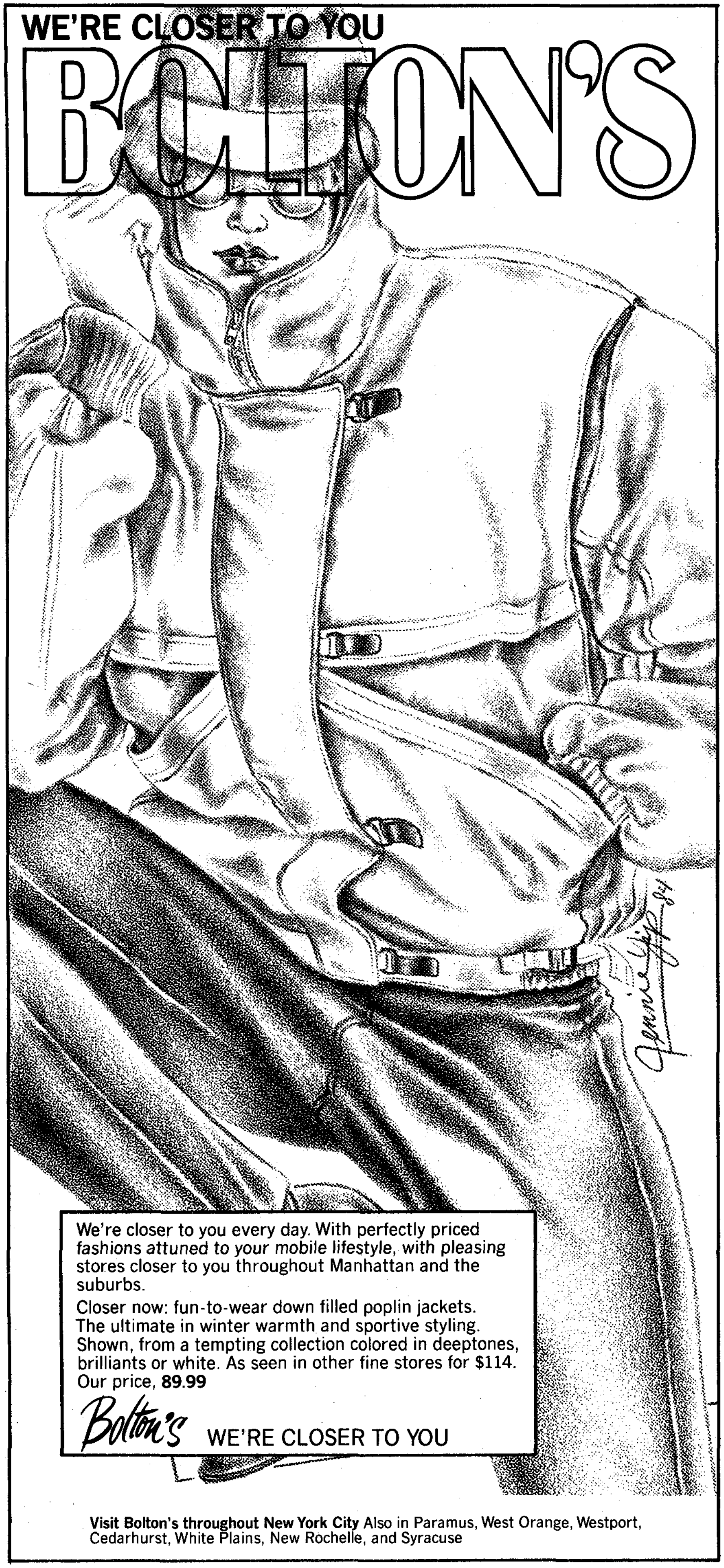

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great Sadie Thompson. But Kathleen Turner has more talent than Joan Crawford. Indeed, in her daytime incarnation, she reminds me of Bette Davis—there's something of the same straight-ahead determination, the same souring intelligence. As China Blue, however, she's an original. The smoky voice, glittering smile, and hip-swinging walk that were often ludicrous in *Body Heat* have now been edged with mockery and exaggeration. The performance is a genuine camp classic—never to be repeated, one hopes, but indelible in its manic glee.

Screenwriter Barry Sandler may have started out with some serious ideas about repression and fantasy, but with Ken Russell as director, the material headed straight for the lurid, the purple, the visual and verbal rodomontade that has made this man admired and loved all over the world. Something dirty was always crackling around the edges of Russell's loopy film bios of Tchaikovsky, Mahler, and Liszt, but now that the director has discarded the high-culture trappings he isn't any better a filmmaker.

Crimes of Passion is terminally silly. Sweating and trembling and clutching a gigantic dildo, Tony Perkins is on hand as some sort of sex-obsessed mad priest, a voyeur who watches through a keyhole as China Blue performs, and then subjects her to obscene biblical tirades. Perkins delivers the lines at such a clip that Russell could have been holding a gun to his head; the only words I recognized were the familiar four-letter ones. Russell would rather put gibberish on the screen than be considered dull. He might get by with his nonsense if he had greater visual abilities—if he knew how to use color for anything but shock effect, if he could move the camera or edit in a way that drew us into a scene rather than forcing us out of it. And Russell doesn't even remain faithful to his own super-heated fantasies. After whipping up a storm of crazy lust, he comes out in favor of Mature Love. For all his dementia, he's got the soul of a fifties sex manual.

In brief: IN THE FEEBLE ROMANTIC comedy **American Dreamer,** JoBeth Williams has such a good time romping through her costume changes that one forgets the movie's plot—midwestern housewife finds love and adventure in Paris—and enjoys the picture instead as the story of an earnest actress learning to horse around. . . . On the other hand, the actors in Alan Rudolph's soulful Los Angeles sex rondelet, **Choose Me,** are all too glumly trapped in the toils of self-expression. Rudolph created a set of shallow L.A. types grasping for love, and then didn't go on to make them funny. ■

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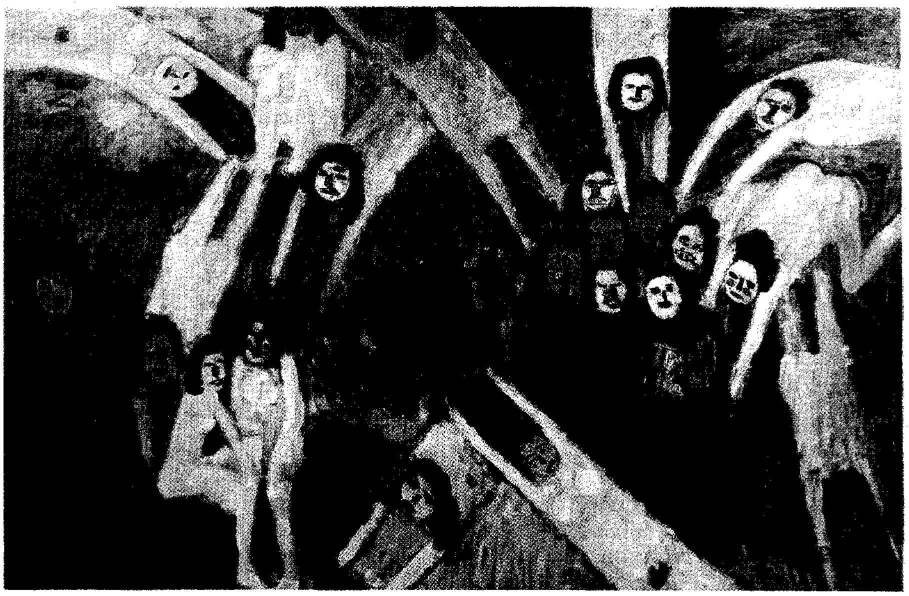
Art/Kay Larson

WORTHY VICTIMS

> "...Conventional wisdom assumes that fame grinds up a few good artists. These works suggest fame is doing its job..."



Exception: *Jan Müller's* The Temptation, *at P.S. 1.*

EVERYBODY USED TO LIKE AN UNDERdog. (Used to, before thin-lipped Darwinian contempt for the unsuccessful spread through yuppiedom.) Now the obsession is with winners. To celebrate underdoggism, as Henry Geldzahler has done in a show put together for P.S. 1, is thus to take a broad swipe at the times. "**Underknown**" is Geldzahler's homage to a dozen artists he feels are undervalued or forgotten (though some of them were once middling-valued in their prime decades, the fifties and sixties).

This is the same man, ironically, who, as a curator at the Metropolitan Museum, gave us a surfeit of overknowns fifteen years ago in "New York Painting and Sculpture: 1940–1970." Having resigned his subsequent job, as cultural commissioner of New York City, in 1982, Geldzahler is now P.S. 1's first "distinguished guest curator." He can thus afford to rattle drawers and come up with artists whom he himself noticed in an earlier stage of his career but was obliged to pass by. In other words, he can now afford to do good. "I have rarely worked on an exhibition," he writes in the catalogue, "whose premise seems to be so attractive to a broad cross-section of the art world."

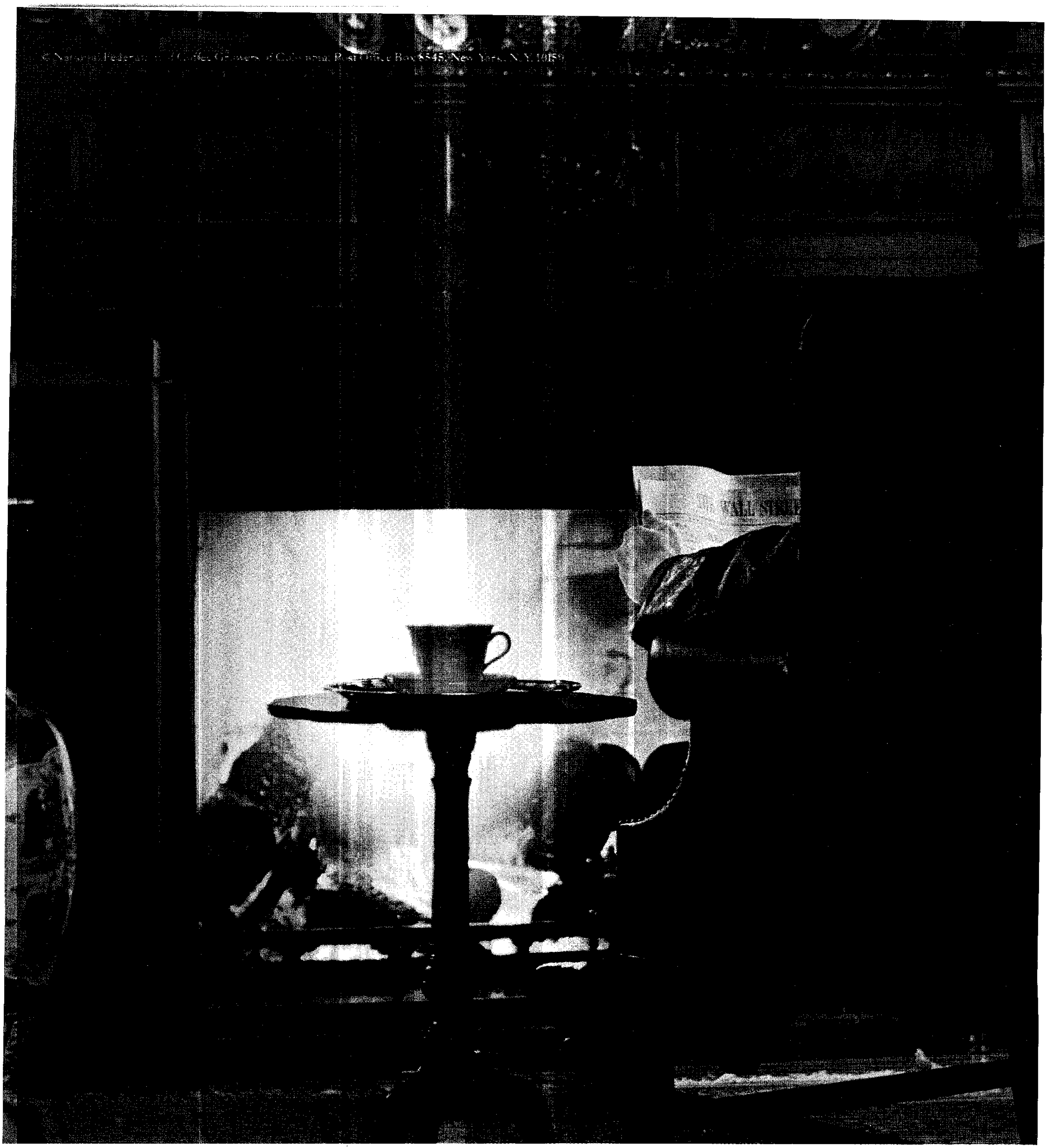
The premise *is* attractive. But theory is gotten the better of by practice. And the practice of sorting out the enduring art from the limited and the time-bound is a disquietingly brutal business. Geldzahler's dozen are intriguing for just about every reason except the excellence of their work. In all cases but one—the German immigrant Jan Müller—some fault affects their vision and binds them to their fate. Bob Thompson, for instance, was a bright young black artist who died in Rome in 1966, at age 29. He seemed headed for something important: a buoyant Symbolism that drew heavily on the cultivated primitivism of Matisse and Gauguin, among others, and that could have become a perceptive statement about the black man's place within the primitivist posturings of Western culture. He was the educated naïf, the outsider who can merge Michelangelo and Nolde, can synthesize the cultured and the crude, because he belongs to no tradition. Thompson struggled painfully toward redemption, but he never got there. His paintings remain only half-formed, like zygotes, still recapitulating the phylogeny of Western art.

Conventional wisdom assumes that the machinery of fame grinds up a few good artists and drops them out of its cogs. Geldzahler's show, unhappily for what he intended, hints that the machinery may be doing its job. Most of these works are period pieces: Frank Auerbach's clotted figures in pigment thickened as though by cornstarch; Walter Murch's humanized dolls and zombie machines, silly shavings from the blade of Dada; Sally Hazelet Drummond's tiny pointillist aura-pictures that are like atomic clouds at unfortunately ordinary calendar-art scale. Only a few of the artists here are historically important figures: John McLaughlin, a hero in Los Angeles twenty years ago at the height of West Coast "clean" abstraction; David Park, honored in San Francisco as a synthesizer of East and West Coast abstraction during the Beat era.

The show is a haunting reminder of the fickleness of the *Zeitgeist*. Most of these artists matured within a moment that seems to have formed nearly a hundred percent of their opinions about art. Those like Murch or Auerbach remind you of the murky humanism of the fifties, which looks so phony now that existentialism has been replaced with angst of a more primal sort. They were not loners, but skilled synthesizers. They seized the clichés of the age and clutched them to their hearts. As long as the mood persisted, they were fine. When new clichés arrived, proponents of the old ones were caught with their compromises showing.

If you think of these artists not as geniuses but as good craftsmen, there are briefly warming moments when you encounter them doing what they mean to do: Ernest Briggs's soft, moody seaside color, Domenico Paulon's stark, deftly balanced zigzags. Gandy Brodie is no genius, either, but he is a more intriguing case than most: As Geldzahler notes, Brodie was a true loner, a mystic in the tradition of Albert Pinkham Ryder. His paintings are quiet fire storms. The strangest here is of an astronaut afloat in a colored ether, his body just barely inscribed on the void around him.

When you compare all this work to what preceded it, however, only Müller's survives. He is also the artist best represented in museums: One painting here is owned by the Guggenheim, another by the Modern. *The Temptation of St. Anthony* belongs to the Whitney. This startling image is a vertiginous assault of phantoms, which streak through the vibrating air line like a ghoul's parody of Matisse's *The*



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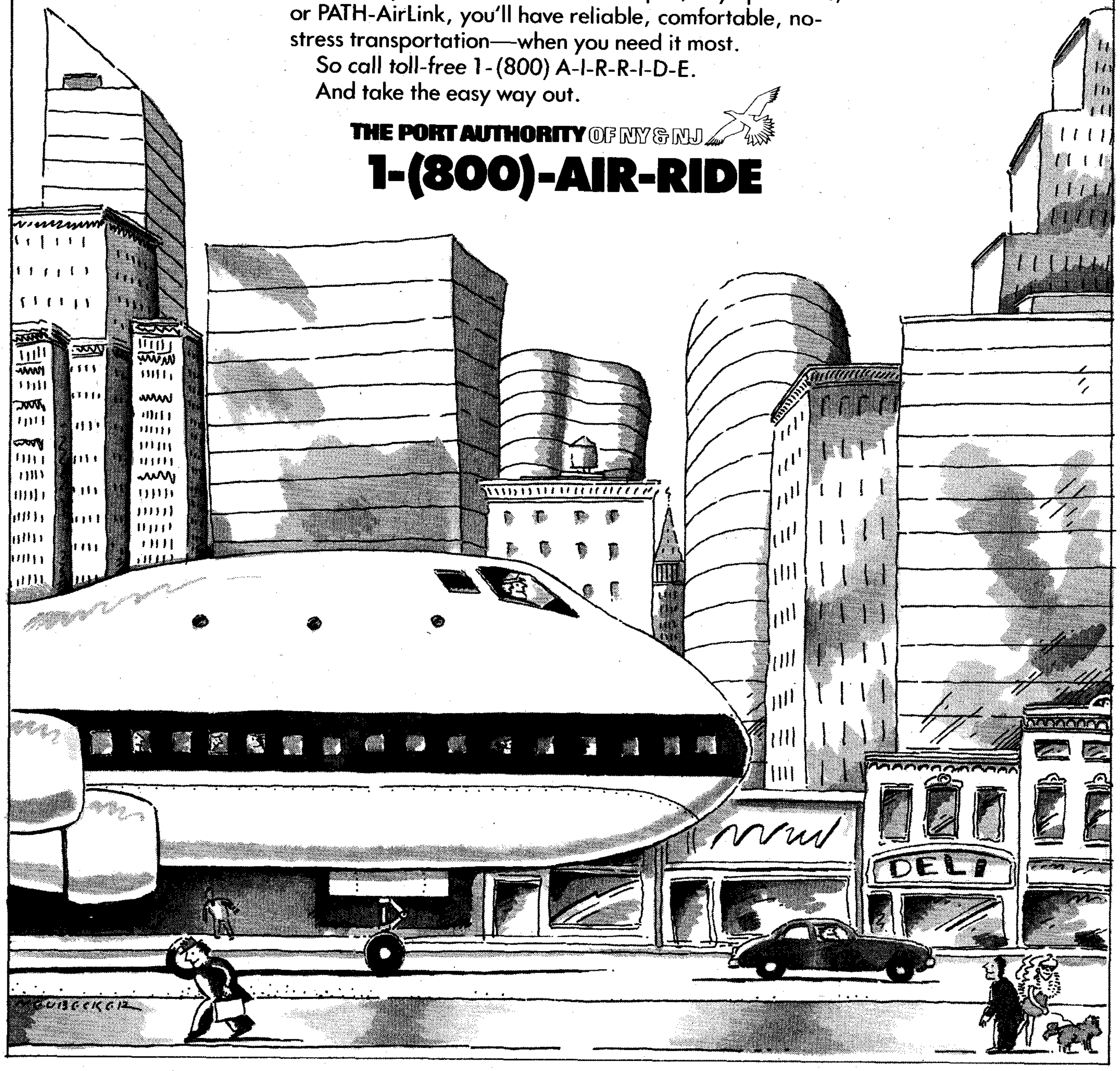

Dance. Masked demons—witches without brooms—peel off like so many jets in the psychic stratosphere, their shrieks seeming to shiver in the very texture of the paint.

By the way, look closely at a few of these diving figures: the two plunging women at right and the dark creature in the center (Saint Anthony being dragged to hell?). Then consider the diving figures in those lurid apocalypses by the young Italian Enzo Cucchi. The similarities are accidental, says Cucchi, but no matter. Müller's work has survived its era, though perhaps in a perverse form. (The Institute for Art and Urban Resources, 46-01 21st Street, Long Island City; through December 9.)

LAST SEPTEMBER, BEFORE THE MUSEUM of Modern Art opened its cyclopean **"'Primitivism' in 20th Century Art"** (*New York,* September 17), I wondered whether curator William Rubin's delvings into what he describes as the "affinity of the tribal and the modern" would produce as good an exhibition as they did a catalogue.

The answer is now clear enough. The catalogue is an imposing document that will dominate the discussion of these influences for decades to come. But as an exhibition, Rubin's extravaganza is as complicated and tricky as I thought it would be. On the one hand, he has gathered an impressive and often overwhelmingly beautiful collection of art from Africa, Oceania, and North America, borrowed from the world's ethnological museums, both great and obscure. On the other hand, he has compared these "primitive" visions with modernist works that may or may not be directly or indirectly inspired by them, or their mood, or their form.

There is a conceptual flaw at the center of this enterprise. Rubin means to re-create the way Western modernists discovered non-Western art. His point of origin here is Picasso, who launched Cubism after a season of revelations in the great Paris ethnological museum, the Trocadero. But Picasso didn't care for the anthropological and cultural data that attend non-Western art; he was content merely with form. To duplicate this attitude, Rubin has arranged this exhibition without regard to the characteristics of non-Western art: Neither its history nor its role in tribal cultures matters here. Tribal art is made to march side by side with modernism, beginning with Gauguin and returning over and over again to Picasso. But the bulk of the modernist work is too weak to carry such a burden. With the exception of a few high points, such as *Les Demoiselles d'Avignon,* it is so closely tied to its tribal sources that it suffers terribly by the comparison, or it turns out not to be tied to the examples of

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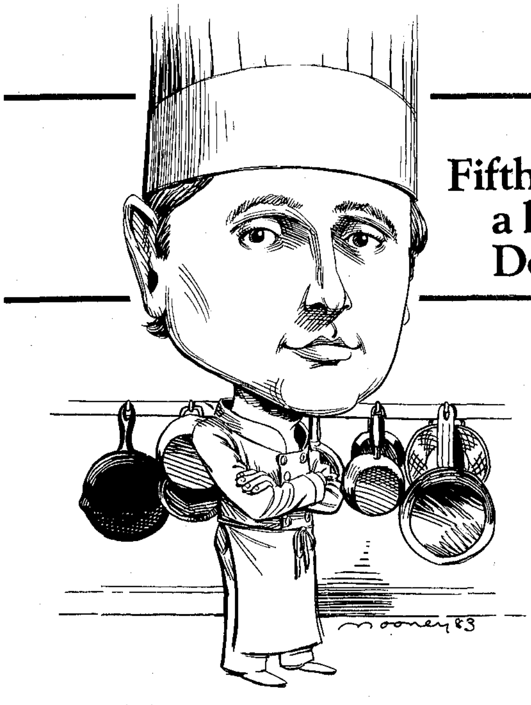

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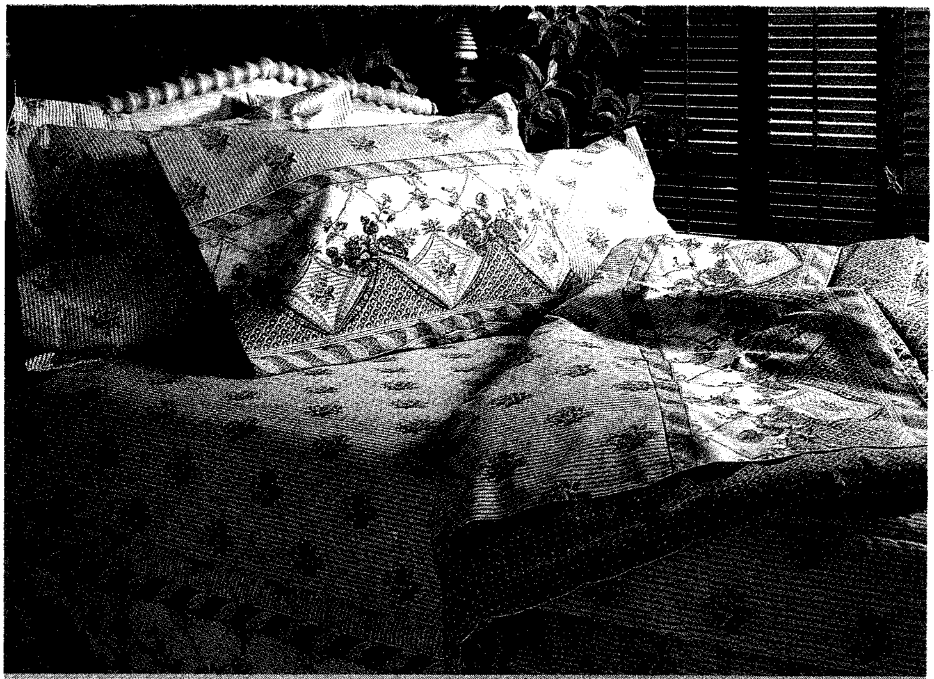
non-Western art except by accident.

The fatal flaw is Rubin's belief, which informs every moment of the show, that Picasso set the ground rules for the twentieth century, that he defined the entire relationship between tribal art and modernism. Picasso was a great artist, but he was not Jehovah. Rubin's researches into Cubism have led him to invaluable new conclusions (among them, this show), but they have also, in a sense, twisted his thinking. He might instead have chosen the viewpoint of someone like Gauguin, the first great tribalist in Western art, who may not have been particularly scrupulous about the sources of the myths he used, but who was determined to know as much about Polynesian culture as an outsider could have known.

Because Rubin succumbs to Picasso's deliberate naïveté, there is a false sense of the naïve in his own treatment of non-Western art. Rubin's myopia seems artificial. We're too careful and curious now about the myths and values of other societies. We notice the wrenching of tribal art from its context. The tribal work, superb as it is, can't survive the jolt, and the modernist work can't shore up what's left. Only Picasso and Gauguin demonstrate strong, direct connections to primitivism. Because Rubin is searching for other connections as strong as Picasso's, he doesn't find them. And so he misses the less literal, more intimate ties to the "primitive" in, for instance, the fluent colorist rituals of the German Expressionists.

Curiously, the most successful portion of the exhibition is the small contemporary section, organized by Kirk Varnedoe, on the third floor. American art since Abstract Expressionism has been intensely conscious of other cultures. In the sixties, especially, Americans intended to return Western art to what you might call the primal realities: marking, wrapping, smearing earth, making. There were artists who tried to quote tribal cultures directly. But Varnedoe has avoided them. He has instead chosen instances of pure poetic allusion: Michelle Stuart's re-creation of the Nazca Indian manipulations of the landscape in Peru, using earth from the site rubbed onto paper; Richard Long's ritual transfers of earth and rocks to the walls and floor of the museum; Robert Smithson's elegant cone of white salt crystals, a reminder of geologic dissipations. Most handsome of all is a hanging fantasy by Nancy Graves—strings tied with all manner of small things, reminiscent of the abrupt juxtapositions of Eskimo masks. It's a wonderful piece, on loan from a Canadian museum. While the Modern pursues its obsession with Picasso, such works slip out of its grasp. (11 West 53rd Street; through January 15, 1985.) ■



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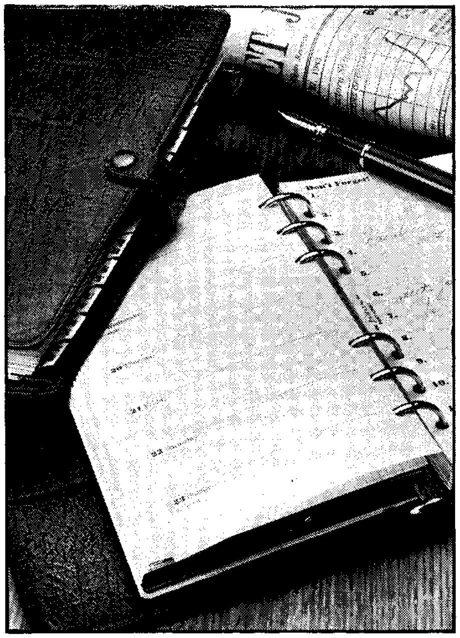

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Television / John Leonard

TAKE BACK YOUR TIRED, YOUR POOR

"...On *Ellis Island,* a lot of famous, shameless, and very lazy actors portray the huddled masses yearning to be rich..."

Ellis Island (NOVEMBER 11, 8 P.M.; November 13, 9 P.M.; and November 14, 9 P.M.; CBS) is a melting-pot-boiler. I haven't read the Fred Mustard Stewart novel on which it is based. Nor, after watching all seven hours of the TV mini-series, do I intend to. Since Stewart gets half the credit for the TV screenplay, I assume that his artistic intentions have been faithfully rendered. The pot boils over and the mind evaporates.

We begin in 1907. There is your basic Italian peasant, who cultivates the garden of a sex-starved stage actress. And your basic Irish wench, who involves herself in the kidnap and murder of an English earl. And your basic Russian Jew, who kills a cossack in your basic pogrom. (There is also a basic black American ragtime piano player in Hamburg, but you can't expect me to explain everything all at once.) These people get to know one another in steerage on the SS *Kronprinz Friedrich,* with many other poor and huddled masses yearning to be rich.

We will end about 1916. The Italian peasant has married the daughter of a wealthy U.S. senator and is himself running for office in ethnic Greenwich Village. The Irish wench has married an impossibly idealistic Ellis Island doctor and is being blackmailed by one of the leering terrorists with whom she used to hang around. The Russian Jew has also married, has become a fabulously successful Broadway songwriter, and is torn between the attentions of a bee-stung bimbo-chanteuse and a sincere ballet instructor whose mother owns a department store.

I have only hinted at the plot. I haven't even mentioned the brain-damaged child, the Irish wench's blind sister who writes silent-film scenarios, the musical comedy about Florence Nightingale, or arson, or Harlem, or lesbians. We are talking about enough plot to stuff a Ludlum, with *General Hospital* leftovers. All this plot demands a lot of actors, and many of these actors are famous names, and they are shameless.

As you probably know by now from the incessant network promos, Richard Burton is in *Ellis Island.* It was his last sellout, finished two weeks before he died. He plays the part of the wealthy U.S. senator, which means that he doesn't do anything at all except stand around in black tie and a prison-yard (or Junker jackboot) haircut, looking as though he'd prefer to be in Egypt, or even Wales. It is amazing: For seven hours, Richard Burton doesn't do *anything.* Maybe he was thinking about the fact that his daughter, Kate, plays the part of his daughter, Vanessa, who is so unhappily married to the Italian peasant, who really loves the blind writer of silent films. Kate Burton is asked merely to be vulnerable and unattractive.

Richard and Kate: *The Burtons, in the adaptation of Fred Mustard Stewart's book.*

Richard Burton, in *Ellis Island,* is married to Faye Dunaway, who plays the part of the sex-starved stage actress who vamps the Italian peasant who will then become her son-in-law. Dunaway, who looks rather as if red asparagus had been stapled to her skull plate, vamps so much that her eyes roll out of her head and frighten the horses. To Burton, she explains that the peasant is "rough country wine" compared to the senator's "great noble vintage." This is one of the exalted lines in mini-series history, and I must say that Dunaway delivers it as though she were trying to teach Joan Collins a lesson in prurience.

Claire Bloom is also in *Ellis Island,* sort of. She is supposed to be the owner of the department store who disapproves of her ballet-instructor daughter's infatuation with the Russian Jewish Broadway songwriter. In seven hours, she has about seventeen minutes, and she doesn't seem to want them. Maybe she is thinking about Philip Roth. She certainly isn't thinking about Fred Mustard Stewart.

As Abe Shulman, the music publisher to whom the Russian Jew goes to petition for his first American job, Stubby Kaye is neat and even complicated. As Casey O'Donnell, the Irish pol and trucking czar who is uncle to the Irish wench and her blind sister, Milo O'Shea is asked to be fierce and bigoted. It is not a demanding role; he uses his eyebrows instead of his intelligence. As Madame Levitska, who mentors and networks the young ballet instructor who is the daughter of the department-store-owning Claire Bloom, Joan Greenwood—Joan Greenwood!—gets approximately six minutes to be ambivalent. Ben Vereen is the ragtime piano player who introduces the Russian Jewish

Photograph by James Hamilton.

songwriter to Melba Moore, who will sing, in Harlem, his first hit song. Ben Vereen and Melba Moore have played these roles before, and they will have to again, because a job is a job, and they at least have some energy.

Less famous are the names of the principals: Peter Riegert as Jacob Rubenstein, Greg Martyn as Marco Santorelli, Alice Krige as Bridget O'Donnell. Krige we should know from *Chariots of Fire,* and I am in love with her all over again. Martyn is a veteran of the Young Vic, the Old Vic, and the Long Wharf; why he should have chosen to play Marco as if he had mononucleosis is a mystery. Riegert was boyish and sinister as Richard Nixon in the Whittaker Chambers–Alger Hiss mini-series *Concealed Enemies,* and you may remember him as well from *National Lampoon's Animal House.* As Jake in *Ellis Island,* he vacillates between the truculent and the smug; the space between these vacillations is about an inch.

So much talent, so little meaning. It happens that I am a great-grandchild of one of those best-selling nineteenth-century Irish potato famines. I believe in the dream—the upwardly mobile fairy tale—of a journey to the new land. I've been in the axillary gland of the Statue of Liberty, and cried, and this was before I ever heard of Lee Iacocca. For the first three hours of *Ellis Island,* I thought these people knew what they were doing. But if they did, they forgot, or they were looking over their shoulders—at Reagan or Nielsen. *Ellis Island* proceeds from the affecting—violent Russia, sad Italy, tormented Ireland—to the soap opera and the sitcom and the pep rally, as if the love affair of the immigrant with America were doomed to pop-cultural trivializing, to therapized baby talk.

Faye Dunaway says to Greg Martyn: "You give me a green hill in Sorrento . . . a hot Mediterranean sun warming my body." She also explains: "There's a price for everything." The evil blackmailer tells the Irish wench: "The past has a way of catching up with you." Claire Bloom says to Emma Samms: "If it weren't for the war, I'd send you to Europe. As it is, you're going to Cleveland." Greg Martyn says to Ann Jillian: "I'm lonely just like you, but if I do this, I will regret it the rest of my life." Then Greg Martyn tells Peter Riegert: "I know a lot of people in America, Jake, but I've only got one friend." Meanwhile, Greg Martyn is telling Judi Bowker, the blind, silent-film-writing Irish sister-wench: "When I lost you, I threw away my life." Richard Burton asks, after Greg Martyn has broken out of an Ellis Island detention cell and swum all the way to New Jersey, "Why would anybody live in Newark?"

Tears and jeers, soap and jokes, a little sex and a lot of people singing, after

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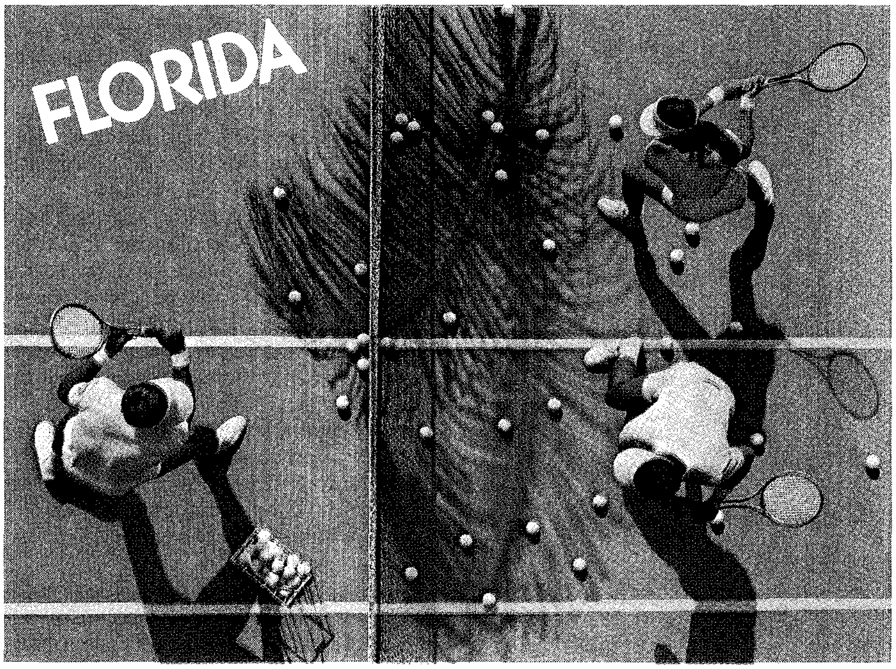

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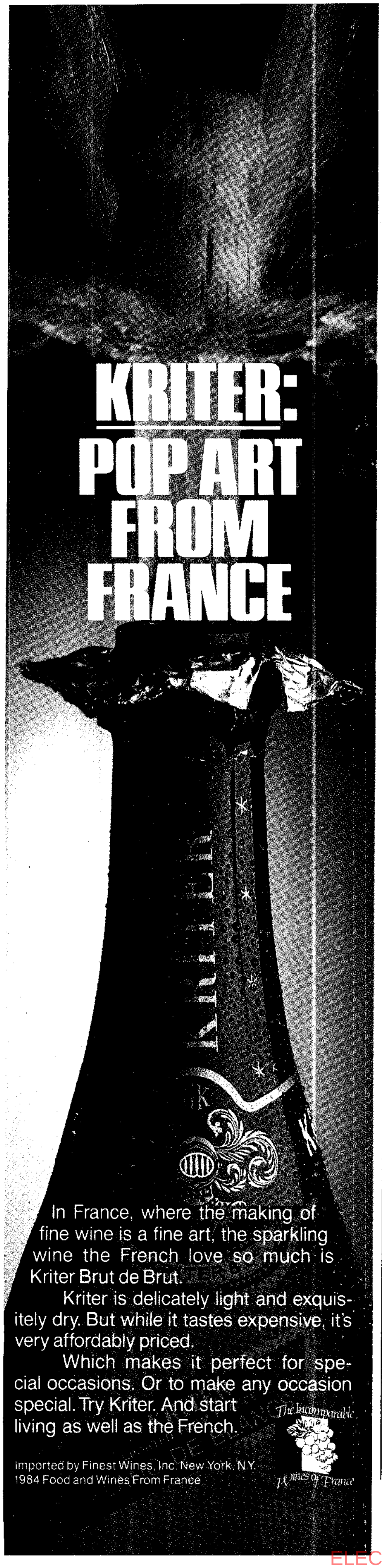
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seven hours, "America the Beautiful": This is nervous television, and not at all the meaning of the journey, the truth of the arrival, the reality of the staying. It's just famous names, not working very hard at hack emotions.

V IS BACK (FRIDAYS; 8 P.M.; NBC) AS A weekly sci-fi shoot-'em-up, after two mini-series whose ratings were in outer space. It turns out that the alien lizards haven't been defeated after all. There's an antidote for the "red dust" disease that hurt them in their extraterrestrials last spring, and a capitalist earthling pig (Lane Smith) who is willing to market that antidote to the beautiful, although reptilian, Diane (Jane Badler), which means that Donovan (Marc Singer) must resume his Resistance-guerrilla role as a sort of combination Clint Eastwood and André Malraux, while Elizabeth (Jennifer Cooke), half-lizard and growing up too fast into a beach bunny with a forked tongue, will be called upon to make more magic noises at more computer consoles.

V was fun as a mini-series. It was fun not just because of the spectacular special effects. Some minds were playing. When we first saw a "visitor" eat a rat, we knew we were in Brian De Palma territory. On the birth of Elizabeth, we met Rosemary's baby. The test of any science fiction is its imagination of the alien. We ought to be shocked, because the very idea of whatever is going on ought not to have occurred to us. *Star Trek* had this quality of surprise, before the program started coasting on the personalities of Kirk and Spock. (Remember the talking crystals?) So, exuberantly, did the *V* mini-series.

Not so, so far, on Friday nights. There is some humor: "Cannibalism is a matter of taste." (Or: "space-busters.") And there is the usual sci-fi politics of paranoia: Them against Us, and They *eat* Us. And there is the usual sci-fi pseudo-profundity: "Our friend's essence will mingle with the Lords of Light." But *V* seems—again, so far—like *Knight Rider* dressed up in an intercontinental ballistic missile, and everybody over- or underacts, as if he/she thought, what the hell, it's only a Gnostic fallacy.

In brief: Kate and Allie (MONDAYS; 9 P.M.; CBS) continues to be the best-written sitcom in prime time. A recent half-hour devoted to a lesbian relationship could have been both dumb and tasteless. It was, instead, funny, painful, affectionate, and enlightening. Besides the writers, of course, *Kate and Allie* has Jane Curtin's catlike timing, her ability to pounce on a line. On another show, she shouted at a young girl: "Go to Cornell!" On the page, that's not very dramatic. On the screen, it slammed like a door in Ibsen. ▬

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The Insatiable Critic/Gael Greene

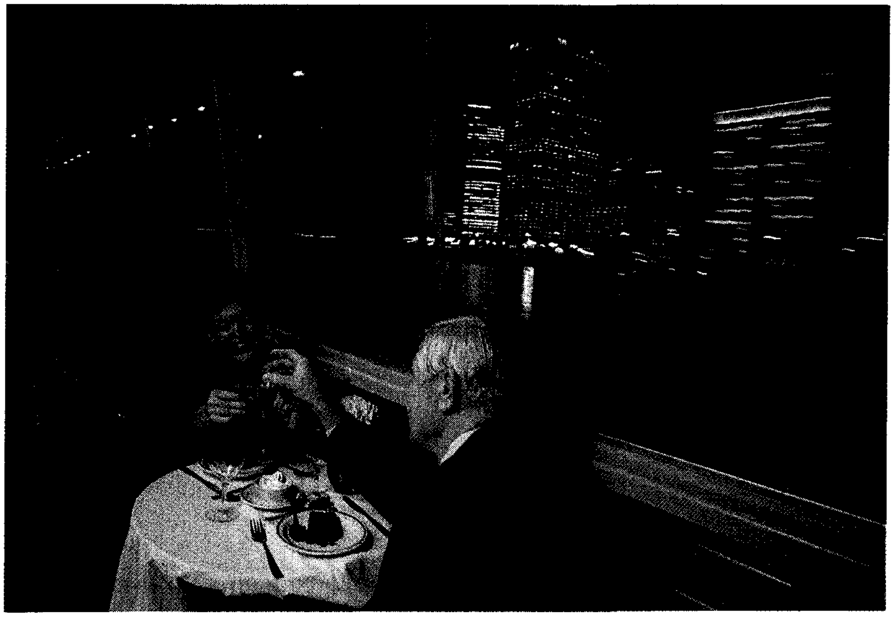
A FLOATABLE FEAST

"...Nothing you eat on the *Empress* or the *Riveranda* will move you to cuisinary poetry. The prize here is the adventure..."

THE HUDSON RIVER IS NOT QUITE THE Seine. But in their mangy, glittering, astonishing images of the city, the waters that encircle Manhattan frame magic. And in a town so fiercely devoted to commerce, it's curious how little we exploit that magic. Oh yes, we have the River Café, the Water Club, Water's Edge, and the ambitious creep of the South Street Seaport. But we should have quayside dance halls, umbrella'd cafés, glass pavilions of grand dining reflected in the shimmer of the tide. How long I have yearned to see our own Bateaux-Mouches, the restaurant boats that ply the Seine. Well, now we have two. We have World Yacht's *Empress of New York* and the smaller *Riveranda,* spiffy luxury boats to dine and dance on, for lunch or brunch, to disco till 3 A.M. on a cruise around our island.

Nothing you eat en passant will move you to cuisinary poetry. But climb aboard with realistic expectations and you won't be too offended. Probably you can leave your Tums at home. Not that the Insatiable Gourmand might not wish for a Lutèce-on-the-brine. But for now anyway, gastronomic nirvana is elusive. The prize here is the adventure, the skyline's enduring dazzle, the sensory jumble of the marine world and nature's whims exaggerated by wine and wind on water. To boogie under the Brooklyn Bridge. To sip Campari as night gentles Hoboken. To taste a drop of rain on deck in lunch-hour serenity only yards away from the city's noon-hour madness.

Oddly enough—perhaps predictably—I've never set foot on the dinner boats of the Seine. First time in Paris, I was too poor. Later, I disdained the corny, maniacally guarding my mouth for Michelin-starred exploration. It would be easy here, too, to leave World Yacht dining to the tourists, the gray-haired ladies in polyester pantsuits, the muster of Japanese, the middle-aged boroughites, and such incurable romantics as the several months' pregnant young woman and her mate holding hands at the window as we sweep past Wall Street. Don't let urban chauvinism keep you from the fun. Crowds can be sparse by day. But as a quartet of businessmen from textiles observe on deck after lunch, "It's the ultimate in privacy. No one can reach you by phone. The client can't escape your pitch."



City lights: *Gastronomic nirvana is elusive; romance under the stars is not.*

World Yacht has vowed to keep the yachts chugging year-round. The five partners in these floating restaurants have $6 million invested, much of it spent converting a former troop carrier to the plush peach-and-gray 400-seat *Empress of New York* with its greenhouse atrium and tiered dining. The smaller, 300-seat *Riveranda* came new. Both rent for private parties—up to $4,500 just for the boat. And there's no such thing as a casual reservation even for brunch. No one reserves a seat. You buy it, with a credit card by telephone, $40 for dinner, $30 for lunch or brunch, plus tax and 15 percent gratuity, drinks extra. To cancel and reschedule, you must phone 48 hours ahead. Less than 48 hours? Forget it. And it's another $5 to park your car. The voice that takes your query gently warns each caller ahead.

So we've made a $73.96 telephone commitment, and my editor and I are off to lunch, welcomed aboard the *Riveranda* by natty nauticals and our waitress—Lisa, she announces in the brashly innocent American style that makes me cringe. A morning drizzle has the day locked in ambivalent gray. "Don't know why, there's no sun up in the sky . . . stormy weather," sings our hostess, a stylish figure in chiaroscuro against the white piano. She does a pepper of travelogue, a nice balance of celebration and editorial comment, not enough to interrupt lunch-hour conversation. "Hurry, or you'll miss the hors d'oeuvre," Lisa urges, calling us in from our vantage point on the bow. Cheese and crackers are not my idea of hors d'oeuvre, so it's no traumatic miss. Except for this clumsily arranged cheese tableau (a plate rests on a wheel of Brie), lunch is served to order at the table (brunch and dinner must be gathered from the buffet). A few flowers are tucked into a tiny vase on our Manhattan-skyline side table, and there is whipped cheese with bits of carrot, radish, and watercress in a ramekin to spread on Riviera toast. Watercress-and-arugula salad in a zesty but broken vinaigrette precedes the entrée: rather tough and gristly sliced steak in a sauce grandly dubbed Bordelaise. Strips of chicken breast Marbella, sweet from sugared prunes, are artlessly presented with three giant slabs of good mozzarella and a lone tiny tomato. Oven-roasted new potatoes are a real triumph, the lyonnaise potatoes a miss. Other choices include a smoked-fish platter, the omelet of the day, and squid-feta-cheese-and-celery salad. Asked if we

Photograph by Anthony Suau/Black Star.

"...Brunch on an Indian-summer Sunday enchants. Blue skies, shimmering skyscrapers, it's easy to ignore the crowd..."

can sample some, Lisa amiably agrees. What a nice surprise. Tenderest squid and a crunch of deep-green celery make a lovely contrast of textures needing only salt, pepper, and a squeeze of lemon to liven it up a bit. There are fussy little pastries, far from sublime but reasonably edible, and good vanilla ice cream with specks of real vanilla. A glass of the house red—its most winning characteristic being its color—and a spritzer are $3.50 each. And now, as we round the island, passing the Lady of Liberty in her cage, garbage scows, and an oil barge, the sun comes out.

Brunch on one of those late-October Indian-summer Sundays enchants. Blue skies, shimmering skyscrapers, the sun's reflection now and then blinding, somehow it's easy to ignore the crowd (early birds have claimed all the *Riveranda's* windowside tables) who may or may not be the people you'd gladly share a house with in the Hamptons. The brunch has a few syrupy oddments, strawberry-flavored butter and a custardy fluff of sickly sweet French toast, but most of the breakfast foods are surprisingly good—miniature muffinettes, thick slices of southern ham, slightly soggy bacon (a special weakness of mine... I like it soggy), Canadian bacon and very good sausage, scrambled eggs not too traumatized from chafing-dish hibernation. Huge cubes of chicken are bound in salad with an odd mayonnaise, and the cold wild rice is musty. There are two fruit salads, one on the buffet, a second on the dessert cart with all sorts of pastry temptations. Given the $46.86-per-person tab, it's easy to see why there are few offspring aboard. Our privileged twelve-year-old is thrilled, never bored, loves the food, and observes, "It would be worth saving your money to come again."

Now we are on the *Empress*. It's a full house on Saturday night. The sunset drops a mauve marabou coverlet across New Jersey. And we are sipping drinks on the bow. We are recognized by the maître d'hôtel, James Devine (earlier he rode the River Café and then La Coupole), and he dispatches a waitress to bring hors d'oeuvre to our post aft, where we are watching the city dress for the night. Goat cheese and a silken froth of liver mousseline are offered in endive leaves. Inside, the staff at the buffet seem particularly clumsy tonight, trying to aim food onto plates with unpracticed elegance. Being singled out as VIP's, we are able to provoke a waitress to scour the ship for really rare shell steak (on our deck it is beige), but not much can be done to jazz up less-than-thrilling fare—listless sliced steak, arid coulibiac of Norwegian salmon, that ubiquitous breast of chicken Marbella with prunes, capers, and olives, more fine squid salad, decent mozzarella, and very tasty cold pasta. A serious, practiced caterer could easily outdo this limping performance. But there is something here and there worth nibbling on. And wine at high prices to lift the spirits. Dancing in the atrium beneath the flash of revolving mirror. And the voyage itself, in sunshine or chill, in gray mist or moonless black, disarms the critical senses. Transfixed by the neon and the incandescent hieroglyphics of the city... I find myself feeling rich and romantic and serene.

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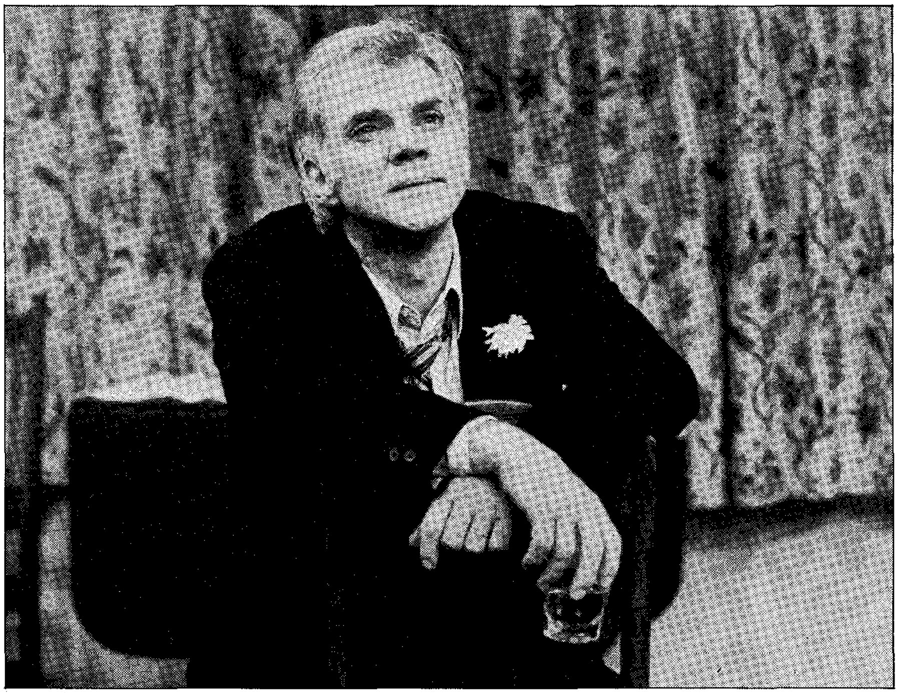
"...David Storey's *In Celebration* puts on the brakes on the verge of explosion, leaving much unsaid, mysterious, troubling..."



Rebel of the family: *Malcolm McDowell in Manhattan Theater Club's* In Celebration.

DAVID STOREY WROTE HIS SECOND PLAY, **In Celebration** (1969), before he was quite David Storey. Although his first effort, *The Restoration of Arnold Middleton,* was more successful, it, too, lacked the hallmark of his best plays: *The Contractor, The Changing Room, Home,* and (though less satisfying) *Life Class.* In all of these, there is depicted a physical activity, a technical achievement, or the atmosphere of some institution, providing a center around which cluster a handful of character sketches. Thus we got the erecting of a marquee for a wedding and its subsequent dismantling; the goings-on in a dressing room before, during, and after a football game; the almost tangible, palpable frustration of a genteel lunatic asylum; and the bristling interaction among teachers, students, and models in a life class.

But in the quite different *In Celebration,* as also in the later *The Farm,* there is no such specialized activity or atmosphere, only an essentially realistic family reunion complete with gender gap, sibling rivalry, parental favoritism, filial resentment, and the more or less pronounced clash between an educated, upwardly mobile son and a farmer or blue-collar father. There is in these, as in all Storey plays, a strong autobiographical strain; but they ring less true, are less absorbing to watch, seem (paradoxically) less personal for not being documentary. Yet *In Celebration* does have something in common with, say, *Home* in that it, too, is an understated play working by implication, always putting on the brakes on the verge of explosion or revelation, and leaving much unsaid, mysterious, troubling.

It is a critical commonplace that *In Celebration* has a Lawrentian quality, a distinct filiation from Lawrence's fiction and drama. But by desperately resisting the temptation to turn it into a well-made play—the sort of bourgeois thing Storey (who is also a recognized novelist and author of an effective, though attitudinizing, film, *This Sporting Life*) abhors—he ends up with an unwell-made play, a lot of loose ends parading around in a setting and among characters that seem to call for a little plot. But plot is precisely what Storey, like Pinter, abominates—at least plot in any conventional sense. So this play, about three urbanized sons returning to a small Yorkshire town for their parents' fortieth wedding anniversary, strikes one rather as six characters (a seventh has been cut from the present version) in search of a plot, a plot the author keeps kicking away from them just as they are about to stumble across it. Frustrating, for both them and us.

Harry Shaw is a collier whose health is failing after 49 years in the mines, but who stubbornly wants to last out the fiftieth year. His wife, Helen, comes from a somewhat more affluent background (her father was a pig-breeder, as Harry puts it; a smallholder, as she insists) and has a bit more schooling and gentility. The eldest son, Andrew, 40, is the rebel of the family; he has just thrown over his law practice to become a painter, and he has an Osbornian grudge against the world that he scatters around liberally in epigrams, philippics, and acts of middling aggression. Colin, the second son, is a careerist, devoted child, and prospering businessman specializing in negotiation with strikers, even as he tries to make peace among the Shaws. Steven, the youngest, is a schoolteacher who has just given up work on a book, and who seems to be consumed by some sort of illness or anxiety he never quite blurts out. Steven and Andrew are married, with children; Colin is not, for which he incurs Andrew's merciless razzing.

Two events from the past haunt the Shaws. One is the somewhat mysterious death of Jamey, the firstborn, who died, age seven, suddenly in the night—ostensibly of pneumonia—to the accompaniment of three loud, unexplained crashes that terrified his parents but remained unheard by his sleeping brothers. Then there is the time when Helen was carrying Steven and became unaccountably suicidal; to ease her burden, Andrew was temporarily farmed out to Mrs. Burnett, a friendly, bibulous, nosy neighbor—an act of rejection Andrew has never forgiven his mother. But these and lesser family skeletons that get partially hauled out do not achieve dramatic stature; they lack, if not flesh and blood, surely bone, and remain mere cardboard, Halloween skeletons.

Nonetheless, Storey does manage to convey, sharply and wittily, the social differences not only between parents and children but also between spouses

Photograph by Gerry Goodstein.

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and among brothers. From this standpoint it may be bad that in the Manhattan Theater Club production only Mrs. Burnett is kept, whereas Mr. Reardon, another, even more bottle-happy, neighbor has been excised; the exchanges between them added further social dimension, though Reardon is a bit of a bore. In truth, the whole play skirts boredom, despite some racy, saucy, aromatic dialogue. It is, however, a fine occasión—although just short of a field day—for actors, and Andrew (in the original London production and subsequent movie) was one of Alan Bates's better roles. Bates has a magisterial way of drunkenly teetering on a tightrope and lurching now toward outgoing hostility, now toward self-hate, in a dazzle of besotted bitchiness. Malcolm McDowell, who plays the part here, is more steadily sinister, more destructively than self-destructively acerb, more systematic in his attacks. This also works, particularly since McDowell has canny timing and an inchoately psychotic quality leaping out of his fake cheerfulness. But it is a bit less fascinating to observe.

There is fine work from Pauline Flanagan, as a dignified but not quite undamaged mother; from Margaret Hilton, as the radiantly obnoxious neighbor; from John C. Vennema, as the dogged, not unbright but charmless Colin; and, perhaps especially, from Frank Grimes, as the outwardly amiable yet inwardly tormented Steven—and Grimes does some wonderfully subtle, intricate things. But the father of Robert Symonds won't do. This quintessentially American, decent but unimaginative actor exudes a kind of provincial-repertory, all-purpose personality that hardly varies from role to role, and sadly demonstrates how earthbound dedication remains without the liberating spark.

There is honorable scenery (John Lee Beatty), costume design (Linda Fisher), and lighting (Dennis Parichy), and Lindsay Anderson, who also directed the original production, is a master of the minute, telling touches that, carefully piled up on one another, transcend their building-block quality into the pure, anarchic architecture of life. If you can tolerate the somewhat lackluster, overreticent, embryonic quality of this play, you will also find in it a parcel of homely satisfactions.

A FAMILY DRAMA OF A MUCH MORE routine sort is **Burkie**, by Bruce Graham. It is about Ed Burke, a widowed South Philadelphia Irish plumber, dying of a malignant tumor. He is cared for by Jonathan, the son he doesn't really love, who is giving up a possible career as a classical pianist for him; he is rather neglected by his beloved daughter, Jess, who, with her husband,

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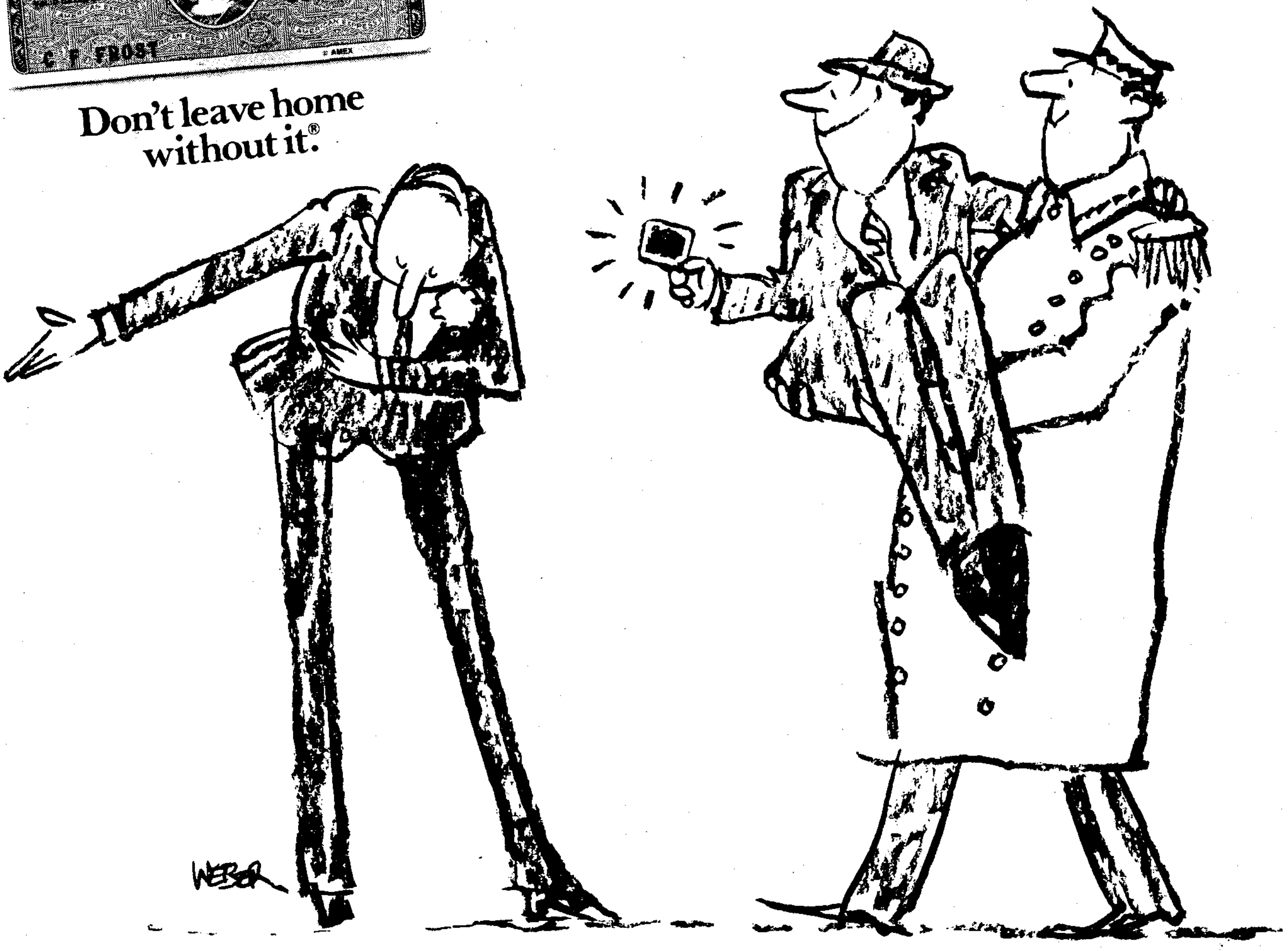

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runs a successful sporting-goods business in Phoenix. But that is the kind of place that fills Ed with loathing, as do the Italian families that surround his house, the blacks whom he refers to as "Democrats," and his son's choice of field (the story is told in flashbacks from the recollections of the quietly, steadily boozing son): "If you want to go to college and study music, what do I care? But if you ever come home looking like Liberace, I'll punch you in the mouth!"

Graham can write proficient dialogue of the earthy sort—"I could never live in Phoenix: I'd look stupid in large turquoise belt buckles"; but he has trouble with the more elevated stuff—"What did I know of love's lowly and austere offices?" The characters—including also an eccentric but likable old friend, Dom, who doesn't root in other people's trash cans, just takes what's on top—are well observed, and the play has an honest, autobiographical air about it. But it is all just too old hat, and its potentially most rewarding aspect—how hatred for his brutal father made Ed prefer daughters to sons, thus turning Jess into a callow tomboy and Jonathan into a dreamy musician—is scarcely developed. The bravely, jokily, medicine-resistingly dying father and the consistently or belatedly concerned children cannot be rescued by this, or perhaps any, author from being dramatic has-beens.

In an unfelicitous set by William Barclay, Lynn M. Thomson has directed adequately, but the performing is splendid. Eddie Jones does everything possible for the Archie Bunkerish Ed, and Sam J. Coppola is a cozily persuasive Dom. Jeffrey Hayenga carries off the trickier part of Jonathan with an impressive blend of devotion and revulsion, endurance and fragility; and Caryn West, as a marvelous Jess, has an intensely lived-in face and spotlessly unhistrionic voice and manner—no one could be less actressy and more convincing. Why haven't we been seeing more of her?

Losing It, BY JON KLEIN, CONCERNS TWO southern crackers, 40 miles from Nashville and a million from interest. Both have been left by their wives, which makes silly Arch vaguely suicidal and stupid Cutty dimly murderous. In comes The Kid, a boy of fifteen with whom Cutty's wife has long been hiding (a likely story!), and who learns from these ludicrous elders how not to grow up. Klein can write droll lines, even the odd cluster of droll lines, but the play is not funny enough to excuse its pointlessness. Under Andrew Cadiff's routinely competent direction, Larry Nicks is a first-rate Arch, Richard Karn a rather too obvious Cutty, and Jeff Alan-Lee a typical stage adolescent. By far the best thing is Paul Wonsek's setting, which could give dilapidation a good name. ■

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VOYAGE IN THE DARK

"...Every gesture by Sankai Juku is fraught with meaning, even if it isn't made clear. And, sadly, Elisa Monte's old work is best..."

On the old camp ground: *In Elisa Monte's* Set in Stone, *the headstones are by Marisol.*

AGAINST A DARK WALL RELIEVED ONLY by a faint slice of a rainbow, four chalk-white bundles descend, strung on thick ropes. Falling so slowly they might have all eternity for the trip, they gradually become recognizable as adult-size fetuses. Then the bald, near-naked bodies, features obliterated by the paint that covers them from scalp to sole, uncurl and travel head downward toward the ground, fingers feebly clawing the air. This is the first of the many vivid, apocalyptic images dispensed in *Jomon Sho: Homage to Pre-History,* by **Sankai Juku,** a quintet of Japanese experimental artists who recently visited the City Center.

The group, led by Ushio Amagatsu, derives from Butoh theater—a genre that arose in the sixties from demonstrations against nuclear war and that claims to reject both Western and traditional Japanese movement techniques. Amagatsu, who is himself trained in both classical and modern dance, performed with a Butoh troupe for an extended period in the seventies. In 1975, his own company emerged as the outcome of a series of grueling workshops he offered in physical and psychic training.

The pieces Amagatsu choreographs utilize a heightened version of naturalistic movement executed with enormous emotional concentration, so that every gesture seems fraught with meaning, even where the specific meaning is not made clear. Usually, multiple meanings are suggested. A figure lies on a pallet, wrapped in a gown so that it resembles a swaddled baby or a mummy. Periodically, it makes feeble but desperately determined efforts to raise its head, a foot, an arm. Its mouth contorts; its hands grasp at empty space. Finally, after stupendous labor, it manages to twist onto its side. Is this a terminally ill patriarch on his deathbed or an infant struggling to turn over by himself? Is the figure, in fact, human? Above all, Amagatsu seems aware of man's kinship with the whole of nature—of the fact, for instance, that the human embryo, beginning with the simple union of two cells, traces evolutionary history before it is born. In *Jomon Sho,* the keening creatures who face the end of the world (smoke clouds and sulphurous light) slither along the ground, arms pinioned, mouths gaping, in robes adorned with a skeletal design that could be fish, or even leaf.

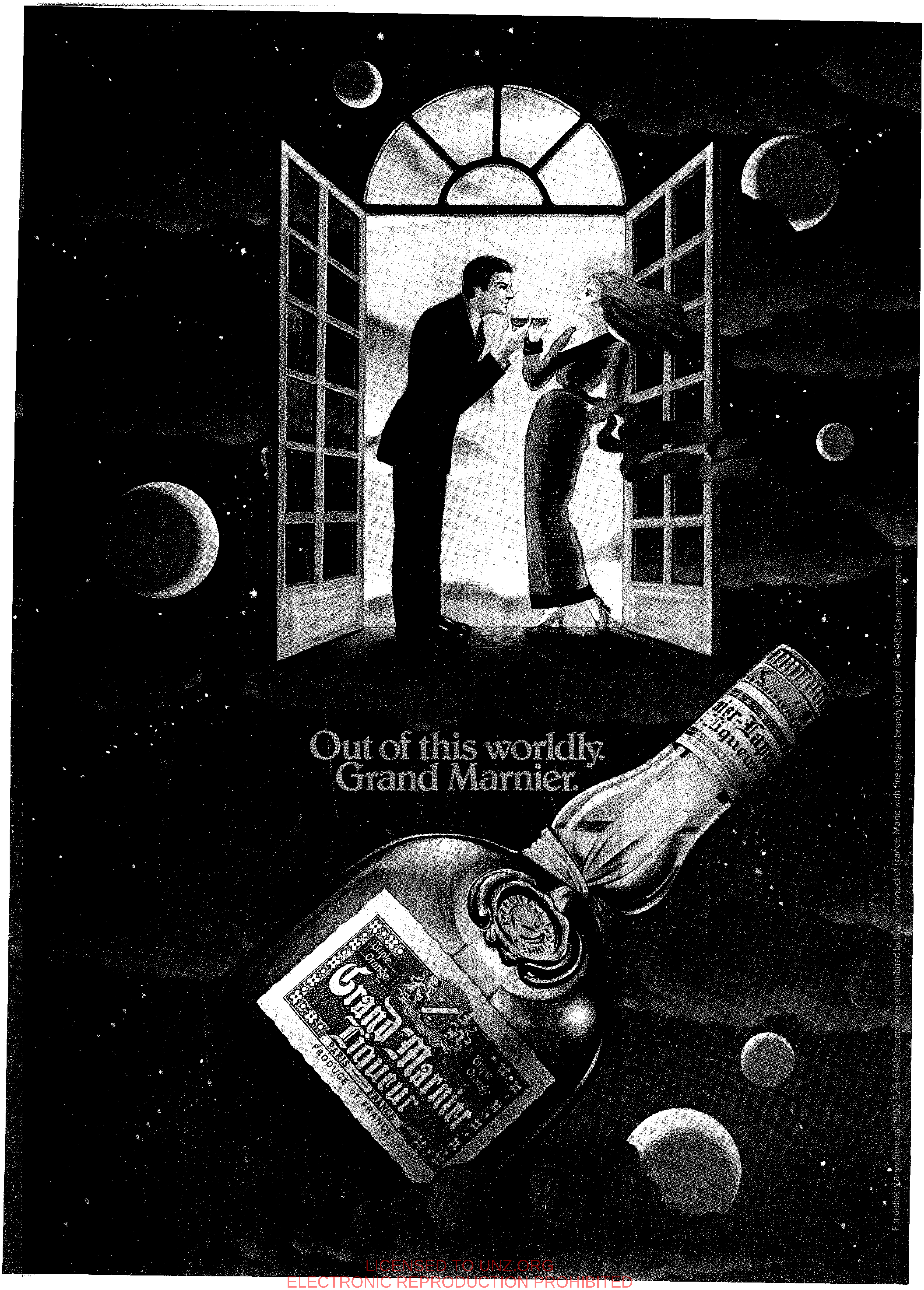
Despite the claims that have been made for its novelty, Sankai Juku will remind the experienced theatergoer of traditional Japanese forms. Granted, its particular view of the history of life on earth takes its intensity from our present time, when life is confronted by the possibility of imminent, and total, holocaust. Still, the theatricality of its effects certainly owes something to Kabuki theater, and it also recalls Noh drama in its attempt to portray emotion in a manner so exalted as to be almost abstract. I think I liked it best when it recalled to me forms that I know; the wildly enthusiastic audience acted as if they had never seen anything like it before.

SADDER, EVEN, THAN SEEING A POOR concert is witnessing one in which the best dances are the choreographer's earliest efforts, the recently made work lacking originality, skill, and charm. On the program **Elisa Monte** gave in the Brooklyn Academy of Music's "Next Wave" series, the strongest, most interesting pieces were her first, from 1979, and another dated 1982, while the ballet receiving its world premiere was so feeble, it was hard to believe a professional had composed it.

Treading, set to a Steve Reich score, marked Monte's choreographic debut. It is a duet with mildly erotic undertones that explores the shapes the body can make while nearly rooted in place. In its most striking image, Monte, a small, handsome, olive-skinned dancer with luscious thighs, is "birthed" through a passageway made by her partner, David Brown, as he squats with his long legs spread wide. *Pigs and Fishes,* to music by Glenn Branca, is a ritual for seven Amazons in which a severely restricted movement vocabulary—swings, drops, and runs—is put through endless permutations of pattern. Both pieces succeed largely through titillating the eye. *Pigs and Fishes* might have done more—if its power and implicit violence had been pushed to their logical limits. However, Monte seems to be scared of letting her dancers look ugly or out of control, so we have to be content with the kind of prettified communal ecstasy we get from Lar Lubovitch.

Neither work was performed as well as it is by the Ailey company, whose

Photograph by Beatriz Schiller.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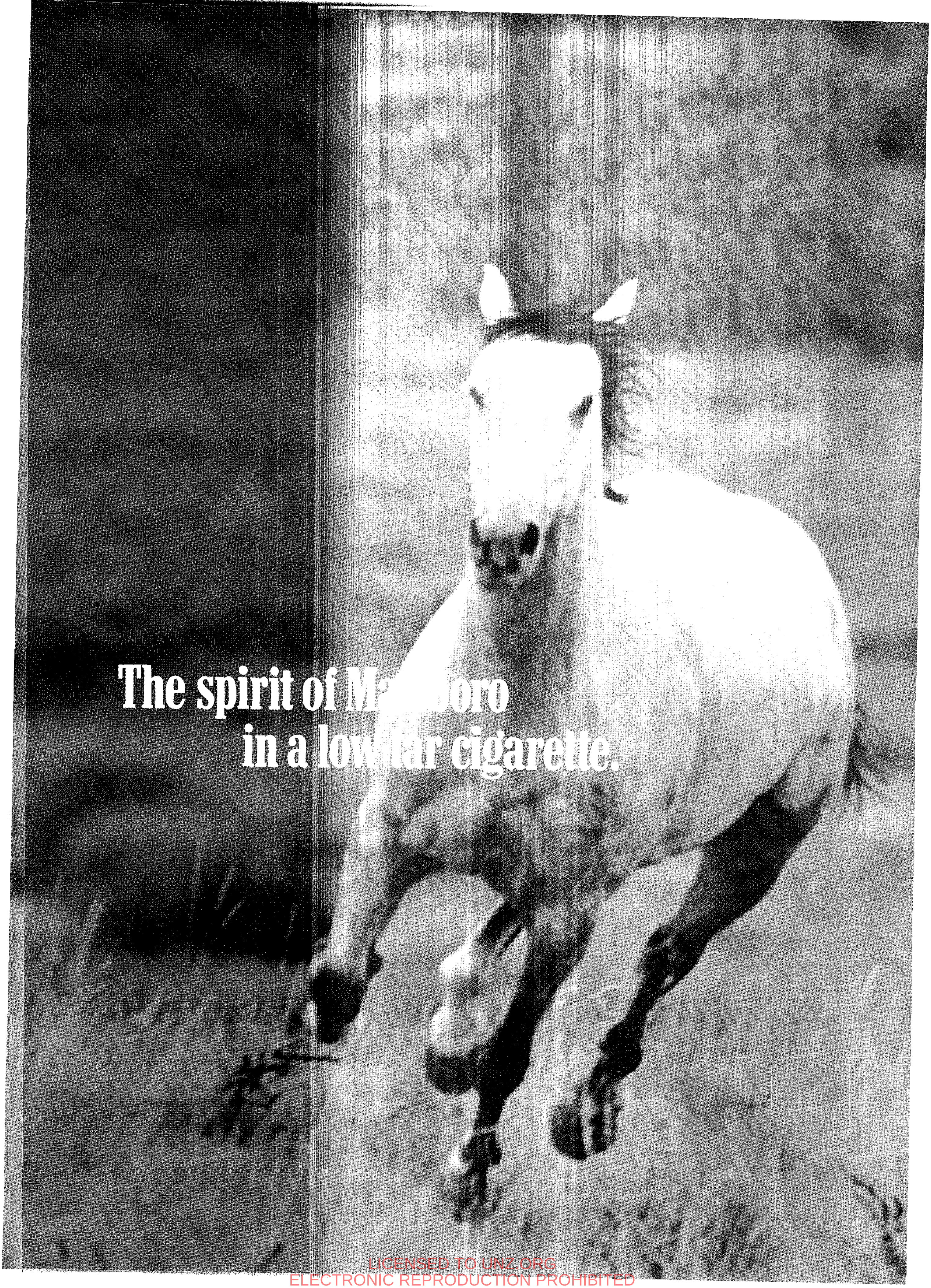
dancers have more physical personality and who project more vividly on an opera-house stage. Still, both seemed far superior to Monte's subsequent products. *Indoors,* danced to a David Van Tieghem score, in a striking set of architectural fragments by Todd Miner, gets off to a good start on the subject of double images with a clean-lined, athletic duet for the dark-skinned Brown and the albino-pale Kevin Irving, but runs out of ideas even before its two women are introduced. Monte's latest work, *Set in Stone,* performed on an obstacle course of weather-beaten tombstones designed by Marisol, is an interminable camp meeting of ghostly figures doomed to pointless angular motions on unrelievedly linear paths. For a bit of unintentional comic relief, Monte is levitated by a supine accomplice only half concealed by his headstone. Since its premiere took place on All Saints' Day (when spirits, reportedly, walk), one can hope that *Set in Stone* was meant simply as a *pièce d'occasion* instead of the repertory staple its title suggests.

Blondell Cummings's MIXED-MEDIA pieces may not be the rightful province of a dance critic, but they are still presented in dance venues—the latest at DTW's Bessie Schönberg Theater. Like Meredith Monk, in whose group she was a stunning performer, Cummings makes collages that unfurl in time, combining music, text, and movement, building fantasy from shards of realistic experience. Her present work, *The Art of War/Nine Situations,* is a collaboration with the playwright Jessica Hagedorn. The women's theme comes from a treatise by the Chinese general Sun-tzu (active around the sixth century B.C.), whose theories of military strategy—"Make your everyday stance your combat stance," for example—may apply equally to civilian life.

The nine vignettes that constitute the work are rather loosely connected to their theme and to one another; two of them, in fact, cryptic solos for a shrouded Cummings, seem entirely beside the point. In the more relevant sections, we see Cummings as a teaching nun, trying to remain sane and functioning in a war-ravaged jungle; a mother delighting in her baby, yet ruminating on global horrors; surreal examples of spying and interrogation. Unhappily, almost all of the work is banal, in both content and imagery, and almost none of it interesting in terms of movement. One exception is a brutal, touching solo for a young soldier, played by Ralph Lemon, a fast, fluent, tough dancer with a face so expressive it burns itself into your brain. The other is Cummings's way of moving her arms in swift, scrabbling gesticulations that at once convey rage and prophesy doom. ■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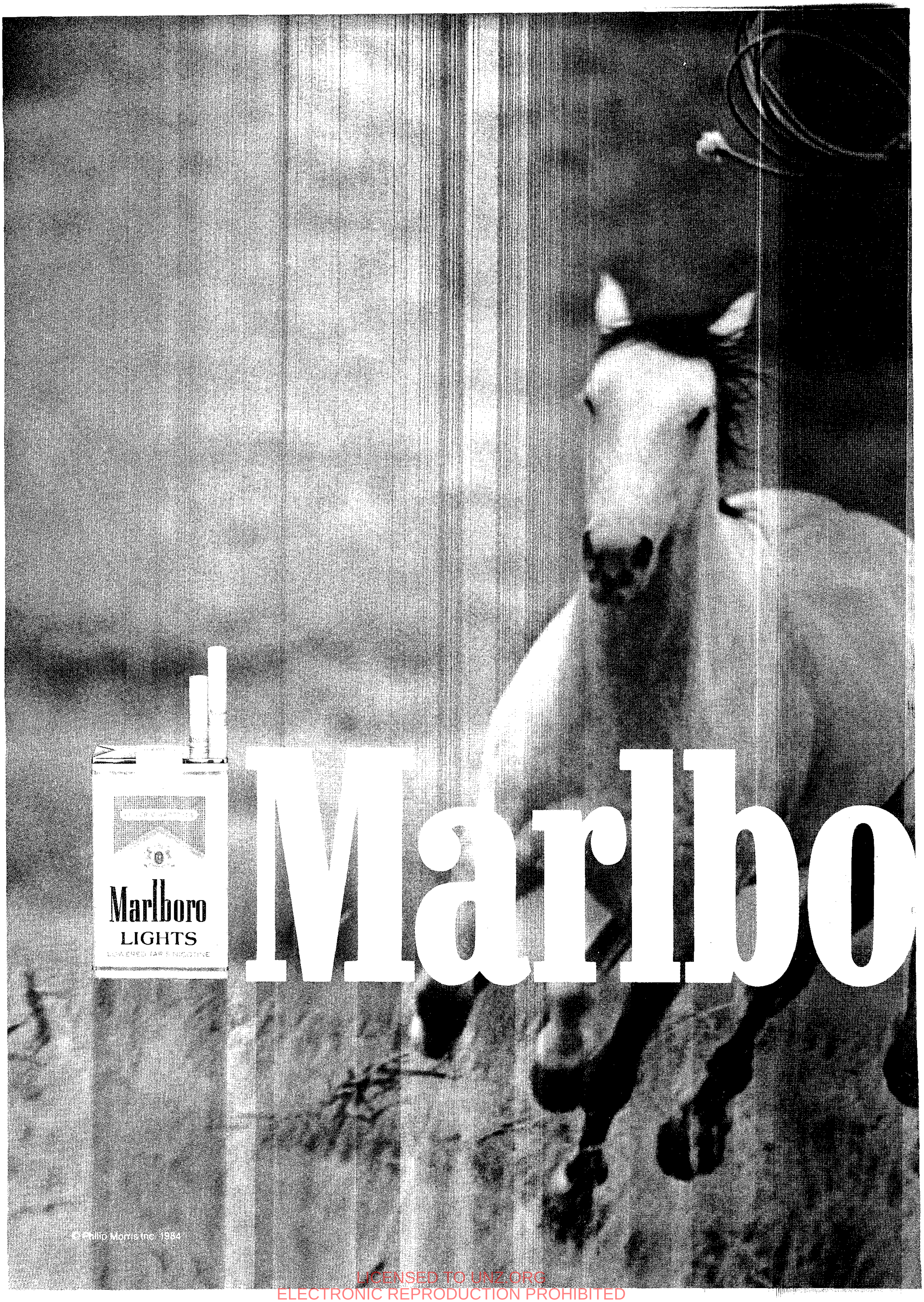
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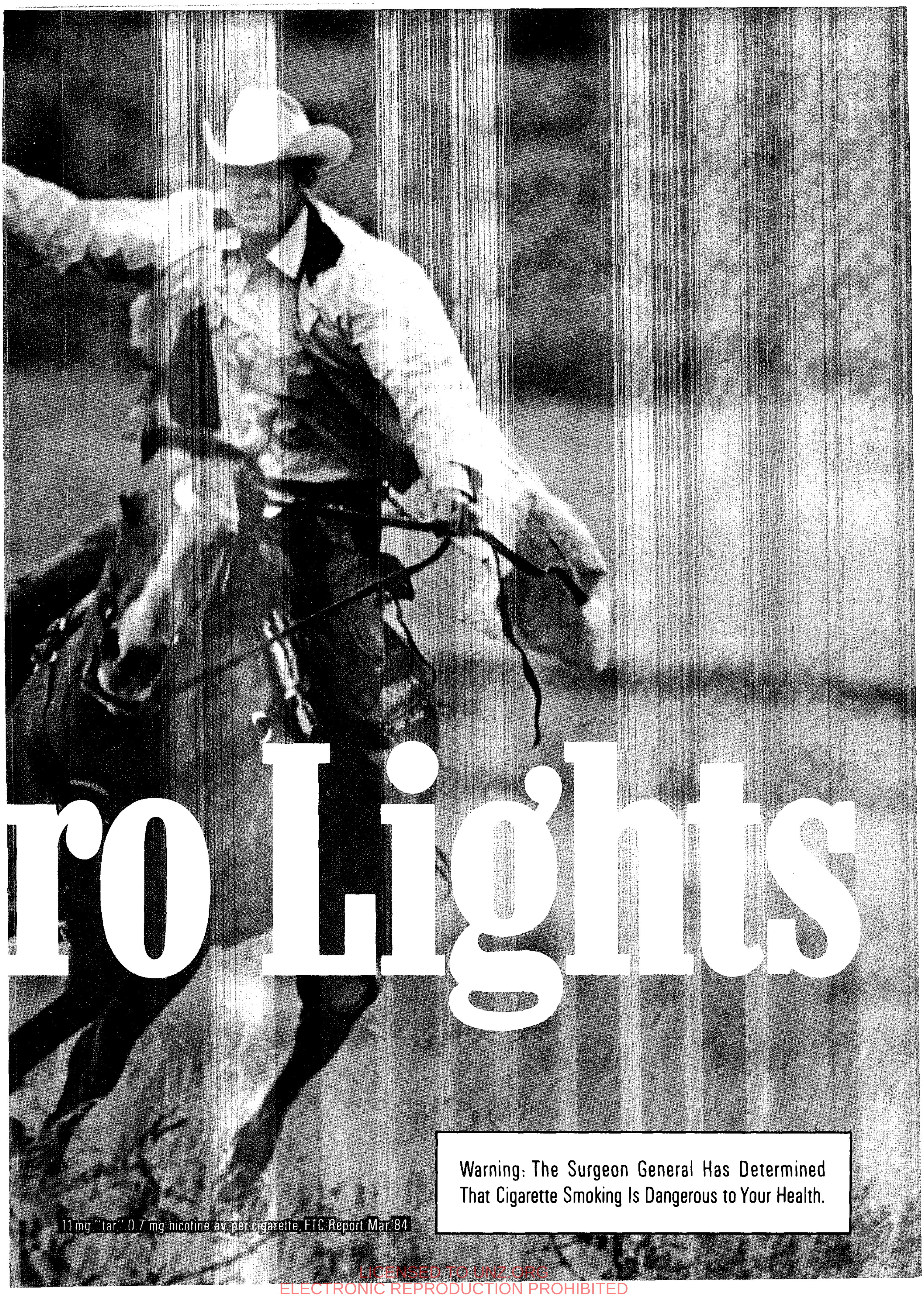

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Books/Rhoda Koenig

THE BIG CHEESE

"...*The Sicilian* doesn't really sound like a *book;* it's more like a nice old grandpa rambling on after Sunday dinner..."

The Sicilian, *by Mario Puzo. Linden Press/Simon and Schuster; 410 pages; $17.95.*

"MAYBE THE TROUBLE IS THAT YOU'RE A woman," said my friend the Macho Critic when I told him I was bored rigid by *The Sicilian,* Mario Puzo's story of a bandit king who defies the government *and* the Mafia. But I have liked books about men at war and boys at school, and there was this really good one about a big whale. And banditry does have a great appeal to lovers of romance, as Puzo seems to recognize—Turi Guiliano has Greek-statue looks, wears tight pants and a velvet hunting jacket, and leaves dramatic notes on turncoats' corpses ("SO DIE ALL WHO BETRAY GUILIANO"). But Puzo lacks the talent, or enthusiasm, or both, for a racy novel, much less a serious one. Even the Book-of-the-Month Club praises its December selection in decidedly restrained, if witty terms: "Puzo's most riveting novel since *The Godfather.*"

The Sicilian is based on the exploits of a modern-day Robin Hood, as reported in 1948 by *Life* magazine. (Francesco Rosi also used the material for his 1962 film, *Salvatore Giuliano*—the correct spelling of the name, which Puzo, in a wild burst of invention, has as "Guiliano" throughout.) One day during the Second World War, Turi, as he is nicknamed, is stopped by the *carabinieri* while smuggling a large cheese with his best friend, Aspanu. They run, Turi is shot, and Aspanu carries him to a monastery. Though Turi has lost more than a third of his blood, he miraculously recovers, indeed feels reborn; condemned to the life of a fugitive, he will take his Christian name literally and become the savior of the exploited peasants. Gradually, he gathers a band of hijackers, kidnappers, and train robbers who stuff envelopes fat with lire under the doors of starving villagers and then ride back to their jolly campfire in the mountains.

Guiliano and his friends carry on like this for seven years, but if they moved with the elephant-like tread of Puzo's narrative, the police could hear them coming a mile away. Like an old vaudeville comic, Puzo tells you that he's going to tell you something, then he tells you, then he tells you he's told you. When the bandits snatch a nobleman and hold him for ransom, we get a two-page history of Sicilian kidnapping in which we learn that the victims are treated well and that one duke "declared he had never encountered such fine manners even in the highest society of Palermo." Then Guiliano's men grab a local prince and show him a good time for two weeks. And *then*—can you bear the suspense?—the prince says, "I have been a guest at the most noble family houses in Sicily. But I have never received such good treatment, such hospitality, or men with such exquisite manners." Huzzah, huzzah, go the men, pleased that a blue blood's grammar is as bad as theirs, and on we schlep to another thrilling tale. Eager to get his points across, Puzo is repetitive in his phrasing, too ("sexual chastity," "sepia brown"), even when this turns his point upside down (Guiliano "unstripped himself").

Mario Puzo: *Characters who are a lot of names for different shapes of pasta dough.*

Puzo keeps being acclaimed as a master storyteller, but in neither this nor *The Godfather* (that's as much as I know of his *oeuvre*) does he tell a story the way an *author* does—with foreshadowing, pacing, ellipsis, humor, etc. Reading *The Sicilian* is like listening to some nice old grandpa recall the days of his youth while the Sunday dinner works its way down your digestive tract. Puzo summarizes conversations instead of telling us what the people said—we see Guiliano groping his teenage bride, but hear only two lines of their dialogue. Instead of weaving information and characterization into the story as he goes along, Puzo stops dead at each plot development to backtrack and fill us in on what led up to it. With all this narrative *interruptus,* it's hard to work up much passion for the characters, who in any case are just a lot of names for different shapes of pasta dough. There are virtuous peasants and treacherous peasants and virtuous criminals and treacherous criminals and virtuous women, all eternally stirring a pot of rabbit stew.

Ah, well, perhaps it's just another case of Puzo writing, as he said of *The Godfather,* "below my gifts."

By Our Contributors

War Torn: Survivors and Victims in the Late Twentieth Century, Recorded by Thirty-one Photographers, *edited by Susan Vermazen. Pantheon; 139 pages; $30 (paper, $14.95).* ■

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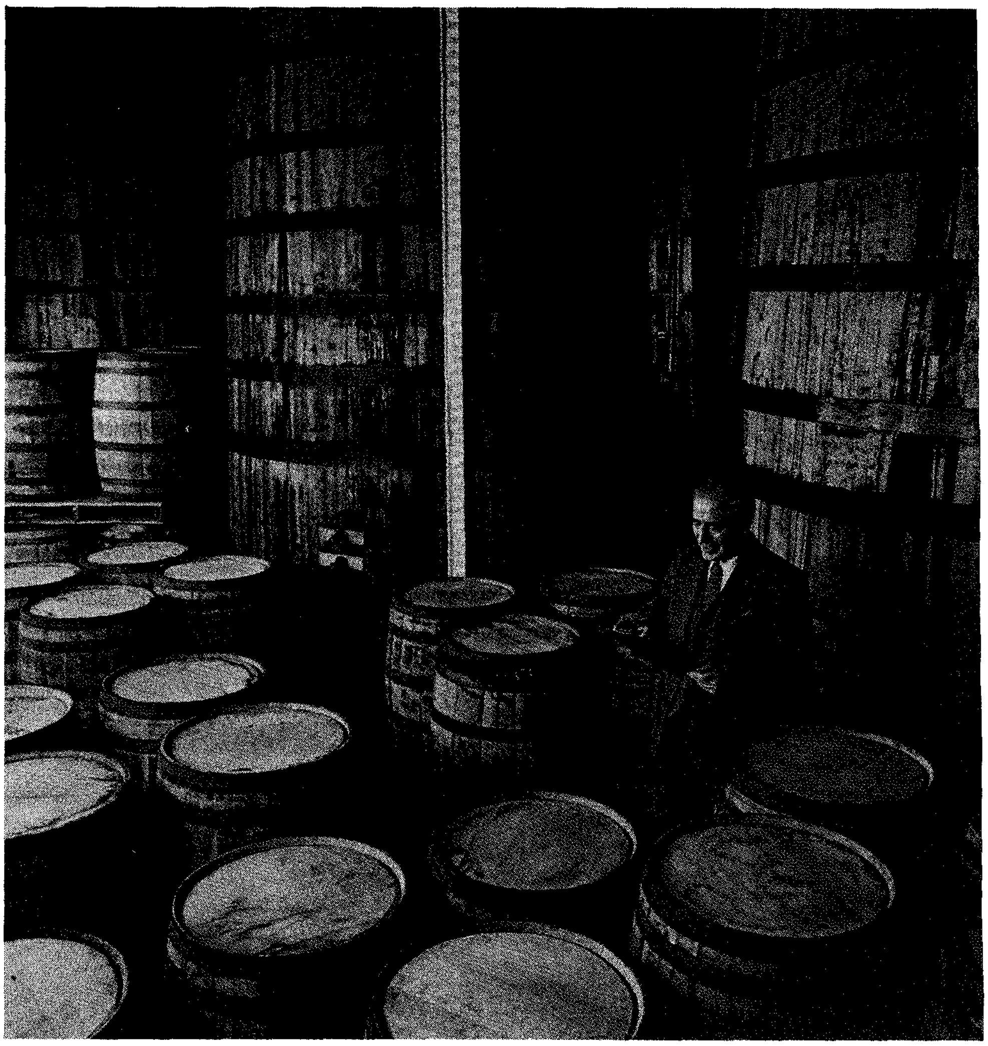

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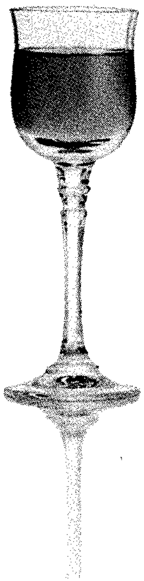

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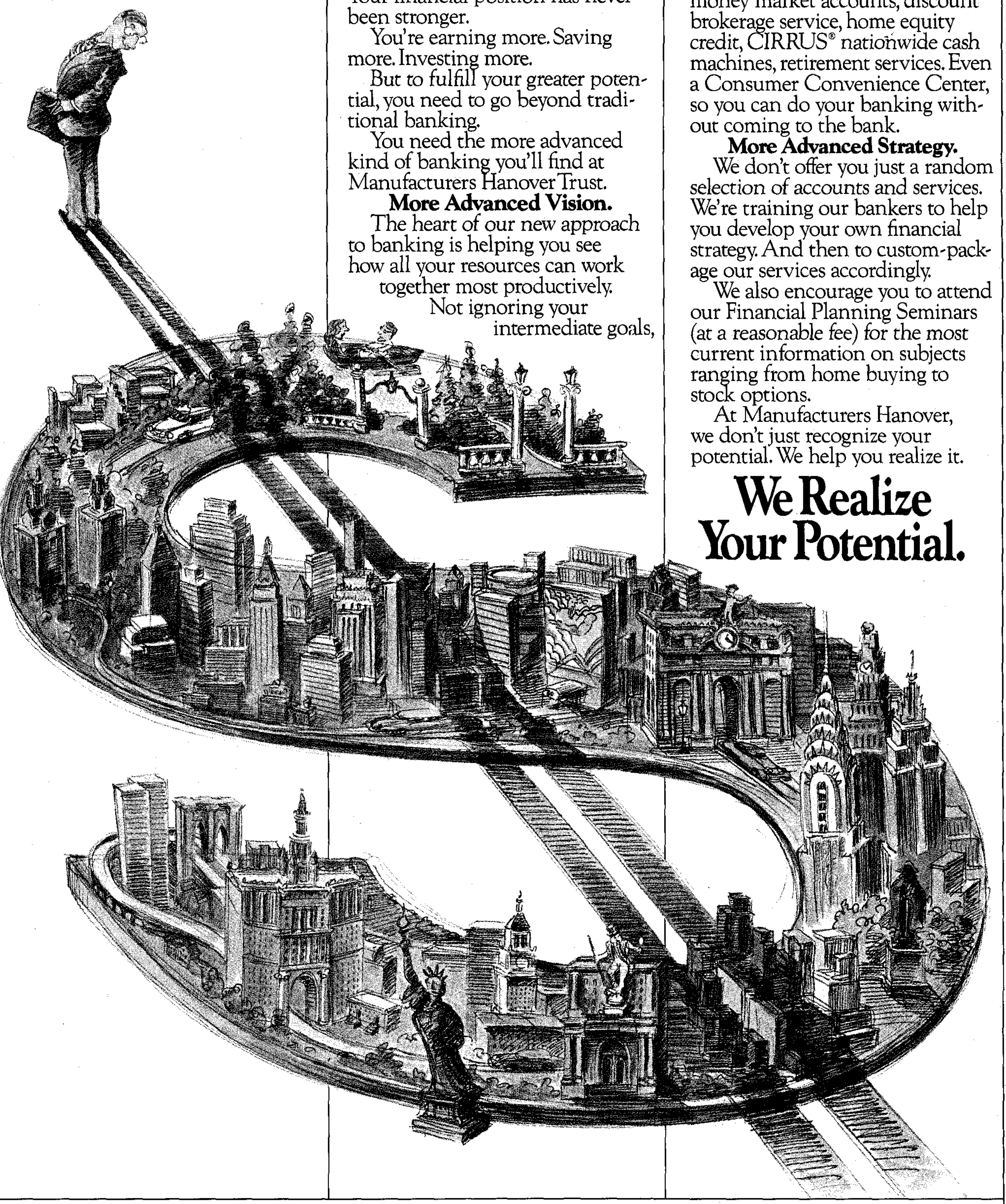

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Wine/Alexis Bespaloff

WUNDERBAR VINTAGE

"...Germany's finest wines combine ripeness, fruit, and sweetness with lively acidity in a distinctive and beguiling way..."

THE EXCELLENT MOSELLES AND RHINE wines from the 1983 vintage—the best since 1976—are starting to appear in a number of stores, and the quality is such that even those who are unfamiliar with German wines should take this opportunity to try a representative selection.

There's no question that the finest wines of Germany are not nearly as well known as those of France, Italy, and California. For one thing, German wines, which are medium dry to intensely sweet, are not to everyone's taste. They are dismissed by many as too sweet, although the best examples combine ripeness, fruit, and sweetness with lively acidity in a distinctive and beguiling way. Liebfraumilch and the other popular regional wines are pleasant but simple, and do not display the qualities that make Germany's finest wines so remarkable: a fragrant and flowery bouquet, a piquant and refreshing taste, and an overall impression of harmony, charm, and elegance. They are easy to drink—most contain less than 10 percent alcohol—and the medium-dry examples are perfect as aperitif wines or as accompaniments to light dishes, seafood, cold meats, and most salads. The sweeter bottlings, it's true, are more difficult to match with food, but their quality merits their being served by themselves, on a weekend afternoon or after a meal.

Unfortunately, the labels of the best German wines are complicated and confusing to most consumers, with the result that just a few regional wines, such as Liebfraumilch, Bereich Bernkastel, Bereich Johannisberg, Zeller Schwarze Katz, Piesporter Michelsberg, and Niersteiner Gutes Domtal, account for 90 percent of German-wine sales in this country. Even people who have already discovered the difference between regional wines and the single-vineyard wines of the best vintages are often discouraged by the confusing multiplicity of village, vineyard, and estate names coupled with the special classification system used for these wines. Let me briefly describe German labels, and then propose a shortcut that will enable you to sample the best 1983s without having to learn all their names.

Kabinett, Spätlese,* and *Auslese: *Three little words lead to the best 1983s.*

Although there are a few large vineyards under a single ownership in Germany, as in Bordeaux—notably Schloss Johannisberg, Schloss Vollrads, Steinberg, and Josephshof—most are small and split up among several different owners, as in Burgundy. Consequently, a wine from a specific vineyard, estate-bottled by a particular grower, is available only in limited quantities—another aspect of German wines that is discouraging to those who are used to finding their favorite Bordeaux château or California Cabernet in a number of stores. As on labels for Burgundy, the village name (which, in German, takes the possessive "er") precedes that of the vineyard: Rauenthaler Baiken, Forster Jesuitengarten, Niersteiner Orbel, Brauneberger Juffer, Ayler Kupp. These names, however, and hundreds more like them, are less familiar to most oenophiles than are Meursault-Perrières, Pommard Epenots, and Beaune Bressandes. And whereas the best vineyards of Bordeaux and Burgundy have been ranked into *crus classés, grands crus*, and *premiers crus*, in Germany it is not the vineyard that is classified, but the wine, vintage by vintage. This approach adds more words to the label, but it also provides a way of selecting fine wines without reference to the names of specific vineyards.

The best German wines are not just ripe, but overripe; consequently, they are classified by the amount of natural sugar present in the juice at the time of picking. Based on the minimum requirements for each category, most German wines, including almost all the regional wines, fall into the *Qualitätswein* category, and this word appears on their labels. Wines made from riper grapes with richer juice may be labeled *Qualitätswein mit Prädikat*, that is, quality wine with a special designation. The specific designations, in ascending order of minimum sugar requirements, are *Kabinett*, which denotes the least sweet of the *Prädikat* wines; *Spätlese* (late picking), somewhat sweeter wines made from even riper grapes; *Auslese* (selected picking), wines that are richer and riper still, with more concentration of flavor; *Beerenauslese* (selected grape picking), luscious, honeyed wines; *Eiswein* (ice wine), wines made from ripe grapes that have frozen on the vine; and *Trockenbeerenauslese* (selected picking of dried, or shriveled, grapes), wines that are especially intense and viscous. These words, when merited, appear on the label, and are a more useful guide to the taste of the wine in the bottle than is the name of the vineyard or producer.

To give you an idea of just how different the 1983 vintage is from the six pre-

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vious ones, in 1983, almost 50 percent of the crop was entitled to *Prädikat* status, and more than half of that was *Spätlese, Auslese*, and higher grades. In the vintages 1977 to 1982, *Prädikat* wines accounted for an average of less than 30 percent of the crop, and most of that was *Kabinett*, with only some *Spätlese* and very little *Auslese*. More specifically, at a number of top Rhine estates, 90 percent of the 1983 crop was of *Prädikat* status; and along the Moselle, a third of the 1983 crop consisted of *Spätlese, Auslese*, and higher grades, compared with only 6 percent in 1982.

Once you grasp the significance of the *Prädikat* categories, sampling the 1983 vintage becomes much easier. First, look for the word "Riesling" on the label, as it is this grape, which accounts for only 20 percent of Germany's total acreage, that produces the very finest wines. (It's true that some excellent 1983 *Spätlese* and *Auslese* wines were produced from such varieties as Sylvaner and Gewürztraminer, but start with Riesling.)

Then choose among the *Prädikat* categories. *Spätlese* are probably the best place to start sampling the 1983s, because they combine the fruity acidity that distinguishes German wines with the special ripeness of this vintage in a particularly harmonious way. As for prices, most *Kabinett* wines cost $4 to $6; figure $5 to $9 for *Spätlese;* and many *Auslese* cost $7 to $11 a bottle.

Beerenauslese ($15 to $25), with 11 or 12 percent of the residual sugar, and the even sweeter *Trockenbeerenauslese* ($30 to $50)—*BA*'s and *TBA*'s to wine buffs—are in a category apart, and are meant to be sipped after a meal, without the distraction of food. Like Sauternes and certain late-harvest California Rieslings, the *BA*'s and *TBA*'s are made from ripe grapes that are affected by *Botrytis cinerea*, the "noble rot" that shrivels the grapes and concentrates their juice. Although often compared with Sauternes, these German wines have more fruit and fragrance, are more intense, and contain much less alcohol—7 or 8 percent, compared with 14 percent or more in Sauternes.

The *BA*'s and *TBA*'s are always in short supply—the von Simmern estate, one of the most famous along the Rhine, produced only 500 bottles of these two wines out of a total 1983 crop of 500,000. Contrary to earlier reports, there was actually little botrytis in 1983, and many Rhine and Moselle estates did not produce *any BA*'s and *TBA*'s last year. A number of growers did produce *Eiswein*, however. Although the juice, which is extracted from frozen grapes, must be as sweet as that for a *BA*, this unusual wine is lighter, higher in acid, and more elegant, if less honeyed, than a *BA*.

When you make up a mixed case of

these wines, focused, I suggest, on *Spätlese,* with a few bottles of *Kabinett* and *Auslese,* you should assemble examples from both the Rhine and the Moselle—easy enough, as Moselles come in green bottles, Rhines in brown bottles. The wines from the Moselle (spelled "Mosel" in German) and its two tributaries, the Saar and the Ruwer, are all labeled Mosel-Saar-Ruwer; they tend to be lighter bodied, more delicate, and more fragrant than those from the Rhine. A *Spätlese* or *Auslese* from the Moselle will be more graceful and less rich than an equivalent bottling from the Rhine.

Wines from the three principal Rhine districts—the Rheingau, the Rheinpfalz, and the Rheinhessen—are easy to distinguish because the district name must appear on the label. Most of the famous Rhine vineyards are situated in the Rheingau, whose best wines are rich and well structured compared with the softer, riper, more opulent taste of Rheinpfalz and Rheinhessen Rieslings.

Most of the top 1983s available here were pre-sold to individual retailers (by the few importers that specialize in estate-bottled German wines), but few stores bought more than ten or twenty cases of a particular label, so act quickly if you find a wine you like. Some retailers who have, or will soon have, a good selection of 1983 German wines are Sherry-Lehmann, Inc. (679 Madison Avenue, near 61st Street), Acker, Merrall & Condit (2373 Broadway, near 86th Street), 67 Wine & Spirits Merchants (179 Columbus Avenue, at 68th Street), Morrell & Company (307 East 53rd Street), Park Avenue Liquor Shop (292 Madison Avenue, near 41st Street), Goldstar Wines & Spirits, Inc. (103-05 Queens Boulevard, Forest Hills), Zachys (16 East Parkway, Scarsdale), Post Wines & Liquors (536 Jericho Turnpike, Syosset), and the Wine & Spirit Company of Commack (Jericho Turnpike, Commack).

When you start to taste the 1983s, you might want to begin by comparing a *Kabinett* or *Spätlese* from the Moselle with one from the Rhine. You might then try a vertical tasting of a *Kabinett, Spätlese,* and *Auslese* from the same estate. Although the *Auslese* will be a richer and more concentrated wine, you may decide that you prefer the less expensive *Spätlese.* Inevitably, you'll develop preferences for specific villages along the Rhine and Moselle, and you will come to recognize the distinctive and individualized labels of the most famous estates. (The German term for estate-bottling, incidentally, is *Erzeugerabfüllung.*)

For those familiar with fine German wines, the arrival of the 1983s is welcome news indeed; those to whom these wines are still a mystery have a delightful discovery in store. ▬

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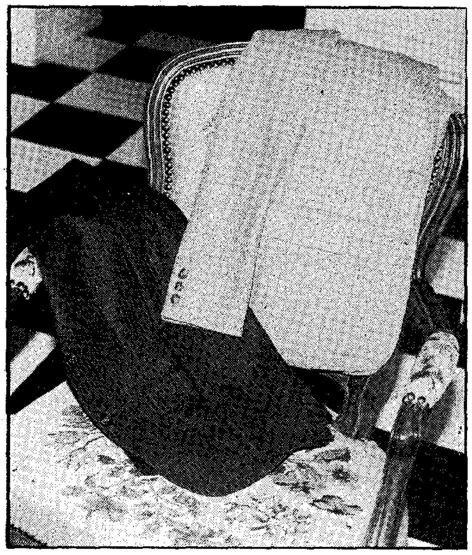

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THE DISCREET CHARM OF THE CANTONESE

"...The cuisine of Lotus Blossom is Cantonese—which means fresher-than-fresh ingredients and subtle spicing..."

UNDERNEATH THE FIRE ESCAPE OF A tenement in TriBeCa is Philip Li's **Lotus Blossom** (317 Greenwich Street, 219-0005). Spacious, elegant, and hushed, this is not your ordinary Chinese restaurant. Where else would you find an Italian maître d' who knows Chinese food as well as anyone in the kitchen? Your waiter, a courteous tuxedoed fellow, will bring a dish of crunchy pickled cabbage sprinkled with sesame seeds—good to nibble on while you decide what to choose from the extensive menu.

The cuisine is primarily Cantonese—which means fresher-than-fresh ingredients and subtle spicing. Begin your meal with soup; you'll be surprised by the "Lotus Blossom" ($1.95), an egg drop where, for once, the cornstarch has been forgotten—the egg white simply floats in fragrant chicken consommé along with baby corn, mushrooms, and snow peas. Among the cold appetizers, the noodles in sesame sauce ($2.50) are a delicious choice; the noodles are not overcooked, and the sauce is very light. The appetizer platter ($8) is a generous sampling of lean cold roast pork, large boiled shrimp in chili sauce, morsels of roast duck, and crunchy jellyfish. (The carrot "roses" are a great temptation, but don't try them—they taste like ... nothing.) "Hot Dim Sum" ($3.25) consists of four extremely juicy dumplings filled with chopped pork and scallions. Be careful as you bite into them—you might squirt your companion.

The chef's specials have names that reflect the whimsical nature of Lotus Blossom. "Heart and Sole" ($9.75) is a perfectly sautéed sole served with a light soy-ginger-and-garlic sauce. "First Time in New York" ($9.75) is a mélange of barely cooked scallops, beef, chicken, and green vegetables, all jumbled together and sizzling on a cast-iron platter. Frogs' legs in a rich black-bean sauce are small and tender ($9.75). The "Imperial Crown Chicken" ($17 for a whole chicken, which feeds six, $8.50 for half) is rubbed with five-flavor spice, brushed with honey, and deep-fried, the end result a crackling skin encasing the succulent meat. Simple yet refined, Lotus Blossom's whole sea bass is steamed in soy, ginger, and scallions ($9.50). If you're feeling exotic and courageous, try the "Crispy Milk Crêpes"—frozen soy-milk balls that are deep-fried and surrounded by baby shrimp ($8.95). Ask the waiter for some hot sauce—the

East in TriBeCa: *Philip Li and his restaurant.*

soft center is a rather bland custard.

There's a wide assortment of vegetable dishes: Among the best are steamed young spinach with oyster sauce ($5.50); the "Triple Mushroom"—shiitake, straw, and white mushrooms with bean curd ($7.95); and the fresh lotus root, sautéed with whatever vegetables are in season ($6.25).

If you get friendly with the rather suave waiters, ask them what the chef is eating that night. The last time I was here, I had an unusual "Irish" beef stew, smoothed with sesame oil and laden with potatoes (have you ever eaten potatoes in a Chinese restaurant?). There is an excellent espresso available ($2.75 for two); it goes well with the maître d'.

Lotus Blossom is open Monday through Friday 11:30 A.M. to 11:30 P.M., Saturday and Sunday 2 to 11:30 P.M. American Express (A.E.), Carte Blanche, Diners Club.

Food—Good
Service—Excellent
Ambience—Elegant

A LA CARTE

Sido (305 SIXTH AVENUE, NEAR 3RD Street, 242-5959) is a beautiful modern restaurant that sports dramatic lighting and an elegant pink-and-black interior. As for the cuisine . . . well, you will never guess—Lebanese with touches of North African and Egyptian. You thought it was French? Try the Sido mazza for two ($15), an assortment of appetizers that includes a wonderfully smoky baba ghannouj; smooth hummus; well-spiced tabbouleh; kibbi krass—deep-fried wheat-germ dough wrapped about minced lamb and beef; grape leaves stuffed with rice, pignoli nuts, and ground lamb; labanee, a light Lebanese yogurt cheese topped with a drizzle of olive oil; crisp, excellent falafel; and the best fool midammis I have ever had outside Cairo—small, tender fava beans stewed with chopped tomato and onion. Two people could be kept quite happy with these appetizers alone.

But if you feel like more, try the whole broiled porgy, brushed with oil and coriander ($10), or shawarma—thinly sliced pieces of marinated lamb, with tahini sauce on the side ($11). The kafta kabob (ground lamb with cumin) is moist and perfect ($11). All entrées come with a crisp salad and rice, or French fries. Desserts are classic and quite good: a baklava like my grandmother used to make ($2.25) and honey cake ($2.25). Don't leave without having a cup of the thick syrupy coffee ($1.25).

Sido is open daily for lunch, noon to 3 P.M., and dinner, 5 P.M. to midnight. A.E., MasterCard, Visa.

Food—Very good
Service—Very good
Ambience—Elegant

Photograph by Donal Holway.

SALES & BARGAINS

BY LEONORE FLEISCHER

FOR THE BED

SCHACHTER'S IS CELEBRATING ITS SIXTY-fifth birthday with a storewide sale. Items include Schachter's own all-goose-down comforters covered in 100 percent cotton, stitched in a diamond pattern: twin, was $125, now $105; full, was $155, now $125; queen, was $185, now $155; king, was $200, now $175. Channel-quilted, medium-weight imported white-goose-down comforters, covered in satin with cotton backing: twin, was $80, now $55; full or queen, was $110, now $80; king, was $130, now $90. Polyester comforters, regularly priced at $65–$125, now buy one, get another for $1. Box-stitched all-lamb's-wool-filled cotton-covered comforters: twin, was $85, now $65; full, was $100, now $80; queen, was $120, now $100; king, was $150, now $125. Pre-packaged sets of Wamsutta 200-thread-count Supercale Plus sheets in solids, prints, and designer patterns (full, queen, and king come with two pillowcases, twin with one): twin, was $50–$72, now $17.50; full, was $58–$96, now $24; queen, was $74–$106, now $30; king, was $90–$122, now $34. Wamsutta polyester-filled comforters in solids, prints, and designer patterns: twin, was $50–$96, now $22.95; full or queen, was $84–$140, now $28.95; king, was $115–$180, now $34.95. Hudson Bay blankets: twin, was $125, now $100; full or queen, was $150, now $130; king, was $200, now $160. Also, pillow shams, were $18–$32, now $4.75; extra-full goose-down pillows, were $58, now $42.50; irregular Martex Patrician bath sheets and first-quality Cannon Grand Manor bath sheets, were $40, now $22.50; Martex Answer blankets, were $44–$80, now $28.50–$54; and much more. American Express, MasterCard, Visa, checks accepted; all sales final. *J. Schachter Corp., 115 Allen St. (533-1150); Mon.–Thurs. 9 a.m.–5:30 p.m., Fri. till 2 p.m., and Sun. till 4:30 p.m.; closed Sat.; through 12/2.*

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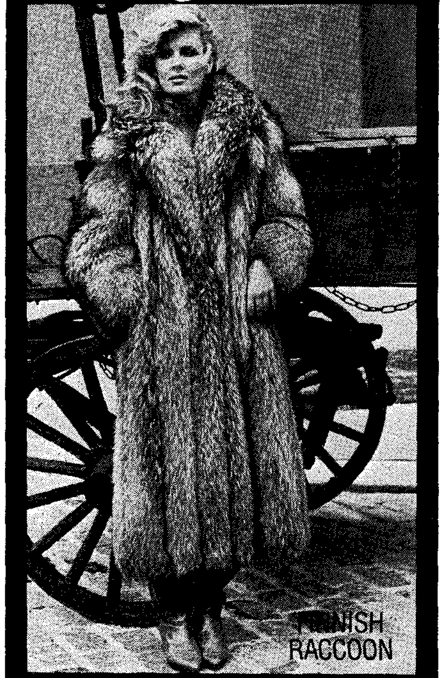

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six chairs, was $5,175, now $2,495. Also, wall units, including a three-piece oak unit from Boyd of California, with roll-out shelves, was $2,475, now $1,499; and others of lacquer, wood, metal, and Formica, were $1,500–$4,000, now $799–$1,499; sofa beds from $299 and up; and much more. Everything sold as is. Delivery available at additional cost. No credit cards; checks accepted as deposits only (merchandise held until they clear); all sales final. *Status Designer Furniture Clearance, 653 Eleventh Ave., near 47th St., third floor (582-8627); Mon.–Sat. 10 a.m.–4:30 p.m. and Sun. 11 a.m.–4:30 p.m.*

SAMPLE SALE

WELL-DESIGNED CASUAL SPORTSWEAR for women is on sale at this warehouse at prices well below wholesale. Sizes range from 1/2 to 11/12. There are also things for girls, sizes 6–14 (mostly size 8). Most of these sample and overstock items are all cotton. A few examples: an oversize cotton jacket, retail $120, here $30; all-cotton lightweight jacket with double closing, retail $110, here $30; all-cotton skirt, retail $53, here $12; all-cotton pants, retail $50, here $18; all-cotton pullover top, retail $40, here $12. Also, Italian wool and wool-blend knits, retail $55–$90, here $20; sweatsuits, retail $22–$30, here $12–$15; and much more. Cash-and-carry only; all sales final. *Triangle Apparel, Inc., Warehouse, 520 Eighth Ave., near 36th St., seventh floor (764-1170); Wed.–Fri. 11 a.m.–6 p.m. and Sat. noon–4 p.m.; 11/14–17 only.*

NUTS TO YOU

BROADWAY SMOOTHY, WHICH SELLS dried fruits and nuts, is having a holiday sale. Included are: roasted cashews, were $6 a lb., now $4.50; pistachios, were $5.30 a lb., now $4; Turkish apricots, were $3.35 a lb., now $2.50; deluxe raisin-nut mix or California fruit-and-nut mix, was $4 a lb., now $3; almonds, walnuts, or shelled pumpkin seeds, were $3.65 a lb., now $2.75; chocolate-covered almonds or cashews, were $5.20 a lb., now $4; deluxe mixed dried fruits, were $2.30 a lb., now $3 for a 1¾-lb. bag. Cash-and-carry only. *Broadway Smoothy, 234 Canal St. (966-5120); daily 10:30 a.m.–6 p.m.; 11/13–21 only.*

FROM AFRICA

YOU CAN SPEND ANYWHERE FROM $3 TO $6,000 at this sale of one- and few-of-a-kind African tribal arts and crafts. All items are one-third to one-half off, including: an abstract secret-society mask from the remote Bembe tribe of Zaire, was $10,000, now $6,000; Ivory Coast bronze maskettes, were $120, now $60; from Ghana, Ashanti chieftains' robes,

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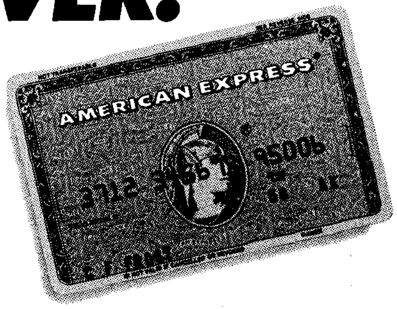

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were $1,000, now $600; from Mali, embossed-leather neck wallets, were $12, now $6, and an incised-gourd ladle, was $6, now $3; a royal beaded table with leopard power symbol, made for a Cameroonian sultan, was $2,500, now $1,500; from Upper Volta, ivory bridal bracelets, were $350, now $175; from the Burundi highlands, lidded conical baskets, were $45, now $25; Ethiopian double-lion-claw-and-silver pendant, was $300, now $150; statue of the rice goddess Nimba, was $2,400, now $1,600; and much more. Checks accepted; no credit cards; all sales final. *Tribal Arts Gallery, 84 East 10th St. (982-4556); Wed.–Sun. noon–7 p.m.; 11/14–18 only.*

JEWELRY

THIS WELL-KNOWN JEWELRY DESIGNER IS having a sale. Included are: 14K-gold teardrop dangle earrings, were $320, now $180; pearl-and-diamond sand-blasted 12K-gold earrings, were $400, now $230; 14K-gold drop earrings with amethyst, citrine, topaz, or other stones, were $320, now $190; sterling-silver button earrings, some with black onyx, were $60–$300, now $30–$150. Also, 14K-gold rings, including: rings with rhodolite garnet, were $230, now $135; rings with amethyst and pink tourmaline, were $185, now $120. Necklaces include: ropes of ivory, black-onyx, and gold-filled beads, were $90, now $45; 60-in. ropes of pearl, crystal, and hematite beads, were $150, now $100; and much more. Checks accepted; no credit cards; all sales final. *Creations by Stefano, 56 West 45th St., Suite 1506 (302-0886); Mon.–Sun. 11 a.m.–6 p.m.; through 11/18.*

WORKROOM

MICHAEL KATZ'S HAND-PAINTED CLOTHing for women is pure silk. It's usually sold in top-name stores and boutiques, but samples will be on sale for three days at Katz's showroom. Sizes range from 6 to 10; there are a few size 4s, 12s, and 14s. Prices will be below wholesale on these one-of-a-kind items, including: flared mid-calf silk-lace dress with kimono sleeves and handkerchief shawl, wholesale $650, here $400; smoking coatdress of white charmeuse with palm-leaf print, wholesale $600, here $350; sheer-chiffon jacquard blouson dress in a pastel plaid with silver threads, wholesale $700, here $450; black silk tunic with pants, wholesale $500, here $250; long hand-beaded dress, wholesale $1,000, here $700; sequined dress, wholesale $1,200, here $800. Also, some items from earlier seasons. Checks accepted; no credit cards; all sales final. *Michael Katz, 13 East 17th St., seventh floor (929-3976); Thurs.–Sat. noon–4 p.m.; 11/15–17 only.*

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A Complete Entertainment Guide for the Week Beginning Nov. 14.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—Thru Nov. 13: *Ghost Dance.* Opening Nov. 14: *Snowdrop Festival.* #2—*Nicaragua: No Pasaran.*

3. **VANDAM**—Vandam St. nr. Ave. Americas. 675-0498. *The Times of Harvey Milk.*

5. **BLEECKER STREET CINEMAS**—At La Guardia Pl. 674-2560. #1—Thru Nov. 12: *Madame Rosa; Hester Street.* Nov. 13: *Scenes From a Marriage.* Nov. 14: *Maitresse; More.* Nov. 15: *Padre Padrone; The Garden of the Finzi-Continis.* Nov. 16–17: *WR—Mysteries of the Organism; Morgan!* Nov. 18–19: *Pumping Iron; The Consequence.* #2—Temporarily closed.

6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—*Crimes of Passion.* #2—*Body Double.*

7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru Nov. 15: *Repo Man.*

9. **ART**—8th St. E. of University Pl. 473-7014. *The Little Drummer Girl.*

10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Nov. 12: *Sansho, the Bailiff; Drunken Angel.* Nov. 13: *Cabin in the Sky; Stormy Weather.* Nov. 14: *The Glass Menagerie; Reflections in a Golden Eye.* Nov. 15: *The Treasure of Sierra Madre; Key Largo.* Nov. 16–17: *Double Indemnity; Sorry, Wrong Number.* Nov. 18: *Rain; Of Human Bondage* (1934).

11. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Nov. 15: *The 4th Man; La Balance.*

13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Nov. 13: *Broadway Danny Rose; Play It Again, Sam.* Nov. 14–15: *The Decameron; Arabian Nights; Canterbury Tales.* Nov. 16–17: *The Leopard.* Nov. 18–20: *Realm of the Senses; Empire of Passion.*

14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*Garbo Talks.* #2—*Country.*

16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*The Terminator.* #2—*All of Me.* #3—*A Nightmare on Elm Street.* #4—Thru Nov. 15: *Metropolis.* Beg. Nov. 16: *Swann in Love.*

15th-42nd Streets

20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *Places in the Heart.*

21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *A Soldier's Story.*

22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *Oh, God! You Devil.*

23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *No Small Affair.*

24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—Thru Nov. 15: *Thief of Hearts.* Opening Nov. 16: *Just the Way You Are.* #2—*Firstborn.* #3—*The Terminator.*

43rd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*Places in the Heart.* #2—*A Nightmare on Elm Street.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. Thru Nov. 14: *Crimes of Passion.* Opening Nov. 16: *Just the Way You Are.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*Oh, God! You Devil.* #2—*Terror in the Aisles.* #3—*All of Me.* #4—*The Adventures of Buckeroo Banzai.* #5—*Teachers.* #6—*The Evil That Men Do.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—Thru Nov. 15: *Thief of Hearts.* Opening Nov. 16: *Night of the Comet.* #2—*The Terminator.*

35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *Firstborn.*

36. **MOVIELAND**—B'way nr. 47th St. 757-8320. *Purple Rain.*

37. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*Silent Night, Deadly Night.* #2—*No Small Affair.*

38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Ghostbusters.* **EMBASSY 3**—*Indiana Jones and the Temple of Doom.* **EMBASSY 4**—*The Brother From Another Planet.*

39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Nov. 13–14: *The Bounty; The Duellists.* Nov. 15–17: *Horsefeathers; Duck Soup; Animal Crackers.* Nov. 18–19: *Privates on Parade; Monty Python and the Holy Grail.* #2—Nov. 12–13: *Body Heat; Eyewitness.* Nov. 14–15: *Joe; Inserts.* Nov. 16–17: *Dial M for Murder; To Catch a Thief.* Nov. 18: *Coal Miner's Daughter; Nashville.*

41. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Body Double.* #2—Thru Nov. 15: *Country.* Opening Nov. 16: *Missing in Action.*

42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *The Jungle Book.*

44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *A Soldier's Story.*

45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. *The Razor's Edge.*

46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. Thru Nov. 15: *All of Me.* Opening Nov. 16: *Night of the Comet.*

47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Thru Nov. 15: *Seven Beauties; Swept Away.*

48. **SUTTON**—57th St. nr. Third Ave. 759-1411. *American Dreamer.*

50. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. Nov. 12–13: *Such a Gorgeous Kid Like Me; The Man Who Loved Women* (1977). Nov. 14: *The Last Metro.* Nov. 15–16: *Le Bon Plaisir.* Nov. 17: *Mississippi Mermaid.* Nov. 18: *L'Africain.*

51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. *Stop Making Sense.*

54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. Thru Nov. 15: *The Adventures of Buckeroo Banzai.* Beg. Nov. 16 (tent.): *Metropolis.*

55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Paris, Texas.*

56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. Thru Nov. 15: *Swann in Love.* Opening Nov. 16: *A Sunday in the Country.*

57. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. *Not for Publication.*

58. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*Body Double.* #2—*No Small Affair.*

60. **BARONET**—Third Ave. nr. 59th St. 355-1663. *A Soldier's Story.* **CORONET**—*Choose Me.*

61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *The Little Drummer Girl.*

62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *The Killing Fields.* **CINEMA II**—753-0774. *The Little Drummer Girl.*

61st Street and Above
East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Places in the Heart.* #2—832-2720. *Oh, God! You Devil.*

71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *Country.*

72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—Thru Nov. 14: *Thief of Hearts.* Opening Nov. 16: *Just the Way You Are.* #2—*Firstborn.*

73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Amadeus.*

78. **UA EAST**—First Ave. at 85th St. 249-5100. *Oh, God! You Devil.*

80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*A Nightmare on Elm Street.* #2—*The Terminator.*

82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. *Body Double.*

83. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*Silent Night, Deadly Night.* #2—*The Little Drummer Girl.*

61st Street and Above
West Side

85. **PARAMOUNT**—B'way at 61st St. 247-5070. *Amadeus.*

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*A Love in Germany.* #2—*A Nos Amours.* #3—*Diary for My Children.*

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Bizet's Carmen.* #2—*Stranger Than Paradise.*

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Nov. 12: *The Miracle on 34th Street; Little Miss Broadway.* Nov. 13–14: *The House on 92nd Street; Kiss Me Deadly.* Nov. 15–17: *It Should Happen to You; The Solid Gold Cadillac.* Nov. 18–19: *They Shall Have Music; The Turning Point.*

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—Thru Nov. 15: *Another Country.* Beg. Nov. 16: *Swann in Love.* #2—*The Brother From Another Planet.*

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—Thru Nov. 15: *Places in the Heart.* Opening Nov. 16: *Just the Way You Are.* #2—*American Dreamer.* #3—*The Little Drummer Girl.* #4—*Country.*

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—*No Small Affair.* #2—*Body Double.*

95. THALIA—95th St. W. of B'way. 222-3370. Nov. 12: *Suspicion; Lifeboat.* Nov. 13: *Squeeze; Drifting.* Nov. 14: *Que Viva Mexico!; Illusion Travels by Streetcar.* Nov. 15: *The Window; They Live by Night; Behind Locked Doors.* Nov. 16: *The Honeymoon Killers; Harold and Maude.* Nov. 17: *The Year of Living Dangerously; Under Fire.* Nov. 18: *The French Lieutenant's Woman; Accident.*

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Thru Nov. 15: *La Petite Bande.* Nov. 16: *Rashomon; Woman in the Dunes.* Nov. 17: *Dr. Strangelove; The Shining.* Nov. 18: *Swing Time; The Gay Divorcee.*

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—*The Terminator.* #2—*A Nightmare on Elm Street.* #3—Thru Nov. 15: *All of Me.* Opening Nov. 16: *Missing in Action.* #4—Thru Nov. 15: *Purple Rain; The Road Warrior.* Opening Nov. 16: *Night of the Comet.*

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Nov. 15: *Terror in the Aisles.* Beg. Nov. 16: *Missing in Action.*

Museums, Societies, Etc.

AMERICAN INDIAN COMMUNITY HOUSE GALLERY—591 B'way, 2nd floor. 283-2420. Free. Nov. 17 at 12 noon–4:30 p.m., Nov. 18 at 1–6 p.m.: "Native Americans on Video."

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens and children $1.50 (each film): Daily 10:30 a.m.–3:30 p.m. (Wed., –4:30 p.m., Sat.–Sun., –4:40 p.m.): *To Fly,* and *Living Planet;* Adm. $4.50; senior citizens and children $3 (double feature): Fri., 4:30 p.m., Fri.–Sat., 6 & 7:30 p.m.: *To Fly,* and *Living Planet.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. "Video in the Gallery": Nov. 16–17, 6:30 p.m.: *Savage/Love* (1982) by Shirley Clarke. "Face to Face: Acting for the Silent Screen": Nov. 16, 7:30 p.m.: *His Majesty, the American* (1919), with Douglas Fairbanks, and *Beau Geste* (1926), with Ronald Colman. Nov. 17, 7:30 p.m.: *Don Juan* (1926), with John Barrymore, and *The Man Who Laughs* (1927), with Conrad Veidt.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Nov. 14, 8 p.m.: *Talk of the Town* (1942) by George Stevens.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. Nov. 16, 8 p.m.: Films by Helen Levitt; filmmaker present. Nov. 17, 8 p.m.: *Call Her Savage* (1933), with Clara Bow, and *Sailor's Luck* (1933) by Raoul Walsh. Nov. 18, 8 p.m.: Films (1974–80) by Hollis Frampton.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Nov. 14 at 1, 3:15, 6 & 8:30 p.m.: *Rue Cases-Nègres* (1983) by Euzhan Palcy.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $3. "The Endangered Documentary and Other Species": Nov. 13, 7 p.m.: *Babylon Is Falling* by Ben Caldwell, and *Voyage of Dreams* by Collis Davis.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. 744-8310. Free. Thru Nov. 17: "The Third Reich in the Films of the Federal Republic of Germany." At

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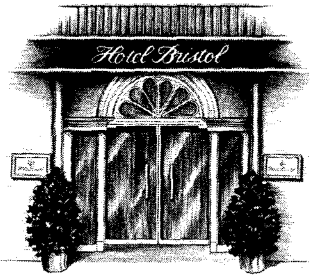

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The New School, 66 W. 12th St.: Nov. 12, 8 p.m.: *Our Hitler: A Film From Germany* (Part 2, 1976–77) by Hans-Jürgen Syberberg. **At Parson's Fifth Ave. Cinema, 66 Fifth Ave, bet. 12th and 13th Sts.:** Nov. 13, 4 p.m.: *Mein Kampf* (1959) by Erwin Leiser; Nov. 14, 4 p.m.: *Irreconcilable Memories* (1979) by Klaus G. Volkenborn, Johannes Feindt and Karl Siebig; 6 p.m.: *Death Is My Trade* (1976) by Theodor Kotulla. **At Goethe House:** Nov. 15, 6:30 p.m.: *The Last Five Days* (1982) by Percy Adlon; Nov. 16, 6:30 p.m.: *Kirmes* (1960) by Wolfgang Staudte; Nov. 17, 2 p.m.: *The White Rose* (1982) by Michael Verhoeven.

GUGGENHEIM MUSEUM—Fifth Ave. at 89th St. 360-3500. Free with museum adm. Australian films: Nov. 16, 1 p.m.: *Man of Flowers* by Paul Cox; Nov. 17, 1 p.m.: *My Brilliant Career* by Gillian Armstrong; Nov. 18, 1 p.m.: *Picnic at Hanging Rock* by Peter Weir; Nov. 16–18, 3 p.m.: *A Personal History of the Australian Surf, Serious Undertakings,* and *Bondi.*

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $5. "Mikio Naruse: A Master of the Japanese Cinema." Nov. 16, 7:30 p.m.: *A Wanderer's Notebook/Her Lonely Lane* (1962). Nov. 17, 2 p.m.: *Yearning* (1964). Nov. 18, 2 p.m.: *Late Chrysanthemums* (1954).

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889; Ticketron: 977-9020; Teletron: 947-5850. Free with museum adm. "Jewish Americana on Television": Nov. 18, 11:30 a.m. & 12:30 p.m. *The Heritage of Martin Luther King Jr.* (1971), and *A Conversation: Rabbi Abraham J. Heschel* (1971).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Nov. 15, 8 p.m.: Video by Miroslaw Rogala. Nov. 17, 8 p.m.: Films (1957–69) by Stan VanDerBeek. Nov. 18, 8 p.m.: *Nothing Happened This Morning* (1965) by David Beinstock, *Senseless* (1962) and *Chumlum* (1964) by Ron Rice.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Nov. 15: "A Celebration of Balanchine: The Television Work." Thru Jan. 31, 1985: "A Tribute to Thames Television." Nov. 16–Jan. 31, 1985: "Charlie Brown—A Boy for All Seasons: 20 Years on Television."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Nov. 20 (Video Gallery): "Video and Ritual."; Nov. 12, 6:30 p.m.: "Video Viewpoints" (Theater 2): Eileen Segalove. Films: Theater 1: "British Film": Nov. 12, 2:30 p.m.: *Friday the Thirteenth* (1933) by Victor Saville; 6 p.m.: *Jack's the Boy* (1932) by Walter Forde. Nov. 13, 2:30 p.m.: *Man of Aran* (1934) by Robert Flaherty; 6 p.m.: *Red Ensign* (1934) by Michael Powell. Nov. 15, 2:30 p.m.: (See Nov. 13, 6 p.m.); 6 p.m.: *Evensong* (1934) by Victor Saville. "Manoel de Oliveira: Portugal's Master Filmmaker": Nov. 16, 2:30 p.m.: *Past and Present* (1972); 6 p.m.: *Rite of Spring* (a.k.a. *The Passion of Jesus,* 1963). Nov. 17, 2 p.m.: (See Nov. 16, 2:30 p.m.); 5 p.m.: *Benilde or the Virgin Mother* (1975). Nov. 18, 2 p.m.: *Doomed Love* (1978). Theater 2: Nov. 13, 3 & 6:30 p.m.: "What's Happening?": Tribute to Bullfrog Films of Oley, Pa. (different program each show). "Manoel de Oliveira: Portugal's Master Filmmaker": Nov. 15, 3 p.m.: *Bread* (1959) and *The Hunt* (1963); 6:30 p.m.: *Aniki-Bóbó* (1942). Nov. 16–20: "New York World Television Festival": award-winning programs from international festivals; continuous screenings: Nov. 16, 12 noon–2 p.m., 2:30–8 p.m., Nov. 17–18, 12 noon–5:45 p.m.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens and children $2. Nov. 12, 7:30 & 9:30 p.m.: *Local Hero* (1983) by Bill Forsyth. Nov. 13, 7:30 & 9:45 p.m.: *Streamers* (1983) by Robert Altman. Nov. 14, 8 p.m.: "Cuban Film Festival": *55 Brothers and Sisters* (1978), *Pedro Zero Percent* (1982), and *Cultivating the Stone* (1979). Nov. 15 at 7:30 & 9:15 p.m., Nov. 16–17 at 7:30 & 9:30 p.m., Nov. 18 at 7 & 8:45 p.m.: *Another Country* (1984) by Marek Kanievska; Nov. 16, 7:30 p.m.: *Emerald Cities* (1982) by Rick Schmidt; Nov. 18, 3 & 5 p.m.: *A Brivele Der Maman* (1939) by Joseph Green.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Nov. 17, 1:30 p.m.: *North Dallas Forty* (1979) by Ted Kotcheff.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Nov. 13, 12 noon: *Great Expectations* (1947) by David Lean; 2:30 p.m.: *The Immigrant* (1917) by Charlie Chaplin, *Astray From Steerage* (1920) by Mack Sennett, and *Hester Street* (1975) by Joan Micklin Silver. Nov. 15, 12 noon: *Felicia* (1965), *Tribute to Malcolm X* (1969), and *No Vietnamese Ever Called Me Nigger* (1968) by David Loeb Weiss; 6 p.m.: Films by Marjorie Keller; filmmaker present.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3. Nov. 15, 7:30 p.m.: *Dr. Strangelove* (1964) by Stanley Kubrick.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens and students $4. Tue.–Sun. at 6, 8 & 10 p.m., Fri.–Sun. at 4 p.m.: *The Ploughman's Lunch* by Richard Eyre. Free: Fri.–Sun., 2 p.m.: *Breaking the Silence: The Generation After the Holocaust* (1983) by Edward A. Mason.

ST. PETER'S CHURCH—Lexington Ave. at 54th St. 935-2200. Adm. $5. Nov. 16, 8 p.m.: Films of Jazz Greats.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Nov. 16–18, 7 p.m.: *Shoot the Piano Player* (1960) by François Truffaut; 8:30 p.m.: *L'Immortelle* (1962) by Alain Robbe-Grillet.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Dec. 2: *Machinery for the Re-Education of a Delinquent Dictator* (1983), a video installation by Doug Hall.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. "Novels Into Film": adm. $8. Nov. 18, 7:30 p.m.: *The World According to Garp* (1982) by George Roy Hill; discussion with Hill and John Irving.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—Thru Nov. 15: *The Jungle Book.* Beg. Nov. 16: *Night of the Comet.* #2—*A Nightmare on Elm Street.* #3—Thru Nov. 15: *The Terminator.* Beg. Nov. 16: *Missing in Action.*

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—*The Terminator.* #2—*Terror in the Aisles.*

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Firstborn.* #2—*A Soldier's Story.*

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—*A Soldier's Story.* #2—Program unavailable.

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—*Silent Night, Deadly Night.* #2—*Oh, God! You Devil.* #3—*No Small Affair.* #4—Thru Nov. 15: *A Soldier's Story.* Beg. Nov. 16: *Night of the Comet.*

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—*Firstborn.* #2—*Oh, God! You Devil.*

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. *Firstborn.*

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*No Small Affair.* #2—*A Nightmare on Elm Street.* #3—*A Soldier's Story.* #4—*Silent Night, Deadly Night.*

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*Thief of Hearts.* #2—*Oh, God! You Devil.* #3—Thru Nov. 15: *Terror in the Aisles.* Beg. Nov. 16: *Just the Way You Are.* #4—*Silent Night, Deadly Night.* #5—*Firstborn.* #6—*No Small Affair.* #7—*All of Me.* #8—*A Nightmare on Elm Street.* #9—*The Terminator.* #10—*A Soldier's Story.*

Brooklyn

(Area Code 718)

201. **BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—*A Nightmare on Elm Street.* #2—*No Small Affair.* #3—*Oh, God! You Devil.* #4—Thru Nov. 15: *Firstborn.* Beg. Nov. 16: *Missing in Action.* #5—Thru Nov. 15: *Terror in the Aisles.* Beg. Nov. 16: *Just the Way You Are.*

202. **BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—*Silent Night, Deadly Night.* #2—*The Terminator.*

203. **BENSONHURST-BENSON—86th St. at 20th Ave.** 372-1617. #1—*The Terminator.* #2—Thru Nov. 15: *All of Me.* Beg. Nov. 16: *Missing in Action.*

205. **BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—*A Nightmare on Elm Street.* #2—*Firstborn.* #3—*Thief of Hearts.*

206. **BENSONHURST-MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—*Oh, God! You Devil.* #2—*Silent Night, Deadly Night.* #3—*No Small Affair.* #4—Thru Nov. 15: *Body Double.* Beg. Nov. 16: *Night of the Comet.*

208. **BOROUGH PARK-WALKER—18th Ave. at 64th St.** 232-4500. *A Soldier's Story.*

210. **BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—*The Terminator.* #2—*A Nightmare on Elm Street.* #3—Thru Nov. 15: *Silent Night, Deadly Night.* Beg. Nov. 16: *Missing in Action.* #4—*No Small Affair.* #5—*A Soldier's Story.* #6—Thru Nov. 15: *Firstborn.* Beg. Nov. 16: *Just the Way You Are.*

211. **BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange.** 596-7070. #1—*Places in the Heart.* #2—*Amadeus.*

212. **CANARSIE-TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—*Silent Night, Deadly Night.* #2—*A Soldier's Story.* #3—*No Small Affair.*

213. **COBBLE HILL-TWIN—Court St. at Butler.** 596-9113. #1—*Firstborn.* #2—*Oh, God! You Devil.*

223. **FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—*Firstborn.* #2—*The Terminator.*

225. **FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—*Places in the Heart.* #2—Thru Nov. 15: *Body Double.* Beg. Nov. 16: *Just the Way You Are.* #3—*No Small Affair.* #4—*Oh, God! You Devil.*

228. **GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. *Silent Night, Deadly Night; Flashpoint.*

231. **MIDWOOD-AVENUE U—At E. 16th St.** 336-1234. Thru Nov. 15: *All of Me; Irreconcilable Differences.*

234. **MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—*Silent Night, Deadly Night.* #2—Thru Nov. 15: *The Little Drummer Girl.* Beg. Nov. 16: *Night of the Comet.* #3—Thru Nov. 15: *The Brother From Another Planet.* Beg. Nov. 16: *Missing in Action.* #4—*A Soldier's Story.* #5—*A Nightmare on Elm Street.*

235. **MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Nov. 13: *Purple Rain.* Beg. Nov. 14: *Bachelor Party.*

236. **PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—*No Small Affair.* #2—*A Soldier's Story.*

237. **RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—*A Soldier's Story.* #2—*A Nightmare on Elm Street.* #3—*The Terminator.*

Staten Island

(Area Code 718)

300. **ELTINGVILLE-AMBOY—** 356-3800. #1—*No Small Affair.* #2—Thru Nov. 15: *Silent Night, Deadly Night.* Beg. Nov. 16: *Night of the Comet.*

303. **NEW DORP-HYLAN—** 351-6601. #1—*A Soldier's Story.* #2—Thru Nov. 15: *Firstborn.* Beg. Nov. 16 (tent.): *Crimes of Passion.*

304. **NEW DORP-LANE—** 351-2110. *The Terminator.*

305. **NEW DORP-RAE—** 979-0444. #1—Thru Nov. 15: *Body Double.* Beg. Nov. 16: *All of Me.* #2—*No Small Affair.*

306. **NEW DORP-RKO FOX PLAZA—** 987-6800. #1—*A Nightmare on Elm Street.* #2—*Terror in the Aisles.*

307. **NEW SPRINGVILLE-ISLAND—** 761-6666. #1—*Oh, God! You Devil.* #2—*The Terminator.*

308. **NEW SPRINGVILLE-RKO RICHMOND—** 761-3103. Thru Nov. 15: *All of Me.* Beg. Nov. 16: *Just the Way You Are.*

Queens

(Area Code 718)

401. **ASTORIA-UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—*No Small Affair.* #2—Thru Nov. 15: *A Soldier's Story.* Beg. Nov. 16: *Missing in Action.* #3—*Oh, God! You Devil.* #4—Thru Nov. 15: *The Terminator.* Beg. Nov. 16: *Night of the Comet.*

402. **BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—*Oh, God! You Devil.* #2—*American Dreamer.*

403. **BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—*A Soldier's Story.* #2—*Places in the Heart.* #3—*The Little Drummer Girl.* #4—*Silent Night, Deadly Night.*

406. **CORONA-PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Beg. Nov. 16: *Children of the Corn; Angel.*

407. **DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—*A Nightmare on Elm Street.* #2—*Amadeus.* #3—Thru Nov. 15: *The*

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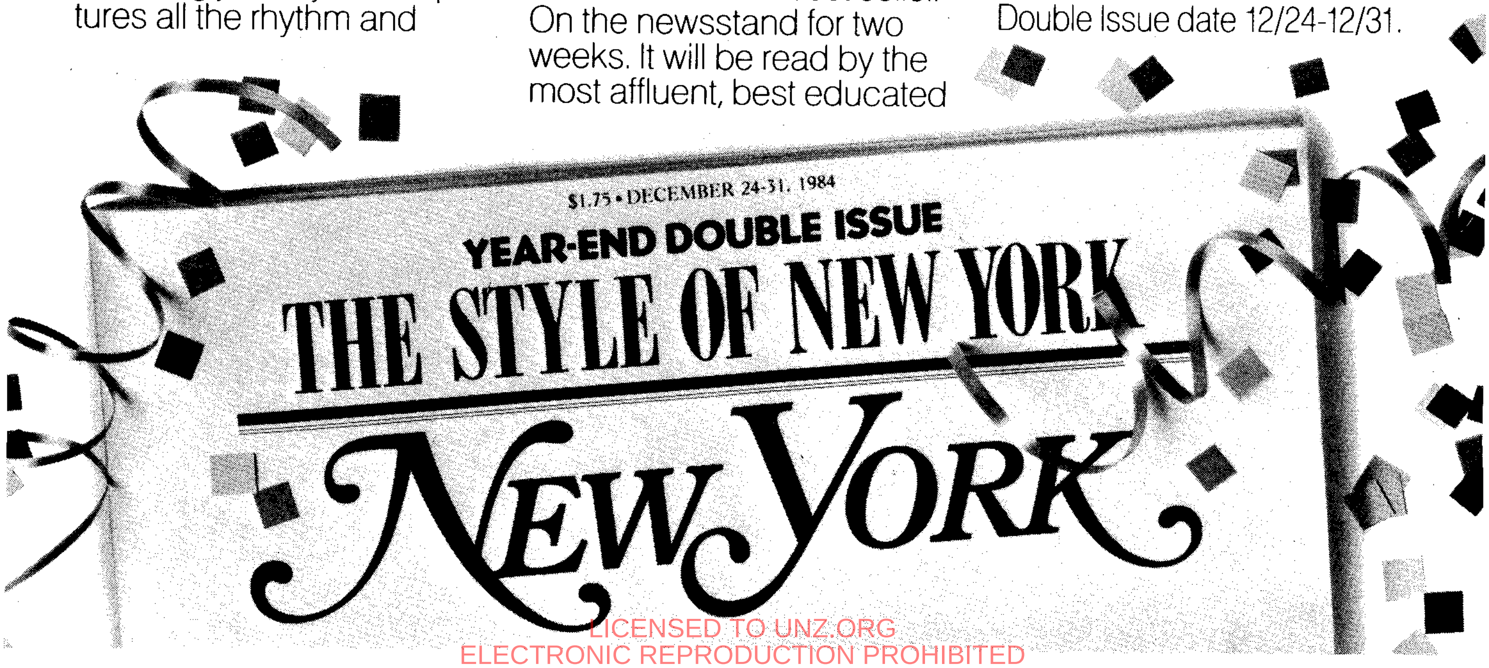

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YEAR-END DOUBLE ISSUE

THE STYLE OF NEW YORK

New York

Little Drummer Girl. Beg. Nov. 16: *Night of the Comet.* #4—*All of Me.* #5—*The Terminator.* #6—Thru Nov. 15: *Crimes of Passion.* Beg. Nov. 16: *Missing in Action.* #7—*Country.*

408. ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*A Nightmare on Elm Street.* #2—*The Terminator.*

410. FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*No Small Affair.* #2—*A Nightmare on Elm Street.* #3—*The Terminator.* #4—Program unavailable.

411. FLUSHING-RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*A Nightmare on Elm Street.* #2—Thru Nov. 15: *The Brother From Another Planet; Firstborn.* Beg. Nov. 16: *Just the Way You Are.* #3—*Thief of Hearts.*

412. FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Silent Night, Deadly Night.* #2—*A Soldier's Story.* #3—*Oh, God! You Devil.*

413. FLUSHING-UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*No Small Affair.* #2—*The Terminator.* #3—Thru Nov. 15: *Body Double.* Beg. Nov. 16: *Night of the Comet.* #4—Thru Nov. 15: *Terror in the Aisles.* Beg. Nov. 16: *Missing in Action.*

414. FLUSHING-UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*A Soldier's Story.* #2—*Country.*

416. FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Nov. 15: *All of Me.* Beg. Nov. 16: *The Karate Kid.* #2—Thru Nov. 15: *Irreconcilable Differences.*

417. FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*No Small Affair.* #2—*Body Double.*

419. FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Firstborn.*

420. FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*A Soldier's Story.* #2—*Oh, God! You Devil.* #3—Thru Nov. 15: *Places in the Heart.* Beg. Nov. 16: *Night of the Comet.* #4—Thru Nov. 15: *Terror in the Aisles.* Beg. Nov. 16: *Missing in Action.*

422. FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*No Small Affair.* #2—*Body Double.* #3—*A Soldier's Story.* #4—*The Terminator.* #5—*Silent Night, Deadly Night.*

423. FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Firstborn.* #2—*Places in the Heart.*

424. GLEN OAKS-RKO—Union Tpke. at 255th St. 347-7777. *A Nightmare on Elm Street.*

426. JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*A Soldier's Story.* #2—Thru Nov. 15: *The Terminator.* Beg. Nov. 16: *Just the Way You Are.* #3—*Firstborn.*

427. JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*A Nightmare on Elm Street.* #2—*Oh, God! You Devil.*

428. JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*No Small Affair.* #2—*Silent Night, Deadly Night.* #3—Thru Nov. 15: *Terror in the Aisles.* Beg. Nov. 16: *Missing in Action.*

436. KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Nov. 15: *Irreconcilable Differences.* Beg. Nov. 16: *The Karate Kid.*

438. MIDDLE VILLAGE-ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Nov. 15: *Irreconcilable Differences; Grandview, U.S.A.*

439. OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Oh, God! You Devil.* #2—*Silent Night, Deadly Night.*

442. REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Nov. 15: *Bachelor Party; Porky's II.* Beg. Nov. 16: *Teachers; Making the Grade.*

443. REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Impulse.* #2—*Crimes of Passion.* #3—*Ghostbusters.*

447. ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*No Small Affair.* #2—*A Soldier's Story.*

448. SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*No Small Affair.* #2—*All of Me.*

450. WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Firstborn.* #2—*A Soldier's Story.*

451. WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Nov. 15: *Teachers; Making the Grade.* Beg. Nov. 16: *The Karate Kid.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN-GRAND AVENUE— 223-2323. #1—*A Soldier's Story.* #2—Thru Nov. 15: *The Terminator.* Beg. Nov. 16: *All of Me.*

501. BALDWIN-RKO— 223-9230. *Places in the Heart.*

502. BELLEROSE-RKO— 775-1351. Thru Nov. 13: *Purple Rain.* Beg. Nov. 14: *Bachelor Party.*

504. BELLMORE-MOVIES— 785-4486. Program unavailable.

505. BELLMORE-PLAYHOUSE— 783-0088. #1—Thru Nov. 15: *Teachers.* Beg. Nov. 16: *All of Me.* #2—Thru Nov. 15: *The Adventures of Buckeroo Banzai.*

511. EAST MEADOW-FLICK— 794-8008. #1—Thru Nov. 15: *All of Me.* #2—Thru Nov. 15: *Irreconcilable Differences.* #3—Thru Nov. 15: *Teachers.* #4—Thru Nov. 15: *The Karate Kid.*

512. EAST MEADOW-MEADOWBROOK— 731-2423. #1—*A Soldier's Story.* #2—*Oh, God! You Devil.* #3—Thru Nov. 15: *Terror in the Aisles.* Beg. Nov. 16: *Night of the Comet.* #4—Thru Nov. 15: *No Small Affair.* Beg. Nov. 16 (tent.): *Missing in Action.*

514. ELMONT-ARGO— 437-0356. Program unavailable.

517. FLORAL PARK-RKO FLORAL— 352-2280. *Oh, God! You Devil.*

518. FRANKLIN SQUARE-FRANKLIN— 775-3257. #1—*A Nightmare on Elm Street.* #2—Thru Nov. 15: *Splash.* Beg. Nov. 16: *Just the Way You Are.*

519. GARDEN CITY-RKO ROOSEVELT FIELD—741-4007. #1—*Oh, God! You Devil.* #2—*Firstborn.* #3—*A Nightmare on Elm Street.*

521. GARDEN CITY PARK-RKO PARK EAST—741-8484. *A Soldier's Story.*

523. GREAT NECK-SQUIRE— 466-2020. #1—*Places in the Heart.* #2—*Oh, God! You Devil.* #3—Thru Nov. 15: *American Dreamer.* Beg. Nov. 16: *Missing in Action.*

524. HEWLETT-RKO— 791-6768. Thru Nov. 13: *Purple Rain.* Beg. Nov. 14: *Bachelor Party.*

526. HICKSVILLE-HICKSVILLE— 931-0749. #1—Thru Nov. 15: *Terror in the Aisles.* Beg. Nov. 16: *Missing in Action.* #2—*No Small Affair.*

528. HICKSVILLE-MID-PLAZA— 433-2400. NORTH—*A Soldier's Story.* SOUTH—Closed.

529. LAWRENCE-RKO— 371-0203. #1—*Firstborn.* #2—*A Nightmare on Elm Street.* #3—*A Soldier's Story.*

530. LEVITTOWN-LEVITTOWN— 731-0516. #1—Thru Nov. 15: *Ghostbusters.* Beg. Nov. 16: *All of Me.* #2—Thru Nov. 15: *The Bostonians.*. Beg. Nov. 16: *The Karate Kid.*

531. LEVITTOWN-LOEWS NASSAU— 731-5400. #1—*Firstborn.* #2—*A Nightmare on Elm Street.* #3—*Places in the Heart.* #4—*Thief of Hearts.* #5—*The Terminator.* #6—*Silent Night, Deadly Night.*

532. LONG BEACH-LIDO— 432-0056. Thru Nov. 15: *Body Rock; Savage Streets.* Beg. Nov. 16: *The Karate Kid; The Big Chill.*

533. LYNBROOK-LYNBROOK— 593-1033. #1—*Amadeus.* #2—*No Small Affair.* #3—*Places in the Heart.* #4—Thru Nov. 15: *The Terminator.* Beg. Nov. 16 (tent.): *Missing in Action.*

534. LYNBROOK-STUDIO ONE— 599-1444. Thru Nov. 15: *All of Me.* Beg. Nov. 16: *Swann in Love.*

535. MALVERNE-TWIN— 599-6966. #1—Thru Nov. 15: *Irreconcilable Differences.* Beg. Nov. 16: *The Karate Kid.* #2—Thru Nov. 15: *Ghostbusters.* Beg. Nov. 16 (tent.): *All of Me.*

536. MANHASSET-MANHASSET— 627-7887. #1—*All of Me.* #2—Thru Nov. 15: *Body Double.* Beg. Nov. 16: *Night of the Comet.* #3—*No Small Affair.*

537. MANHASSET-RKO CINEMA— 627-1300. Thru Nov. 15: *Country.* Beg. Nov. 16: *Swann in Love.*

540. MASSAPEQUA-PEQUA— 799-6464. *No Small Affair.*

541. MASSAPEQUA-THE MOVIES AT SUNRISE MALL— 795-2244. #1—*American Dreamer.* #2—*The Terminator.* #3—*A Soldier's Story.* #4—*All of Me.* #5—*Places in the Heart.* #6—*Firstborn.* #7—*Body Double.* #8—Thru Nov. 15: *Silent Night, Deadly Night.* Beg. Nov. 16: *Night of the Comet.* #9—*Oh, God! You Devil.*

543. MERRICK-HOLIDAY PARK— 546-1271. #1—Thru Nov. 15: *Country.* Beg. Nov. 16: *Just the Way You Are.* #2—*Oh, God! You Devil.*

544. MERRICK-MALL— 523-4424. *No Small Affair.*

545. NEW HYDE PARK-HERRICKS— 747-0555. #1—*No Small Affair.* #2—*The Terminator.*

547. OCEANSIDE-OCEANSIDE— 536-7565. #1—Thru Nov. 15: *Teachers.* Beg. Nov. 16: *The Karate Kid.* #2—Thru Nov. 15: *Irreconcilable Differences.* Beg. Nov. 16: *All of Me.*

548. OLD BETHPAGE-CINE CAPRI— 752-1610. Thru Nov. 15: *All of Me.* Beg. Nov. 16: *The Karate Kid.*

550. PLAINVIEW-OLD COUNTRY— 931-4242. #1—*A Soldier's Story.* #2—Thru Nov. 15: *The Terminator.* Beg. Nov. 16: *All of Me.*

551. PLAINVIEW-RKO MORTON VILLAGE—938-2323. Thru Nov. 15: *The Little Drummer Girl.* Beg. Nov. 16: *Just the Way You Are.*

552. PLAINVIEW-RKO TWIN— 931-1333. #1—*A Nightmare on Elm Street.* #2—*Firstborn.*

554. PORT WASHINGTON-MOVIES— 944-6200. #1—*Oh, God! You Devil.* #2—*The Little Drummer Girl.* #3—Thru Nov. 15: *The Terminator.* Beg. Nov. 16: *All of Me.*

557. ROCKVILLE CENTRE-RKO FANTASY—764-8000. *Oh, God! You Devil.*

558. ROCKVILLE CENTRE-RKO TWIN— 678-3121. #1—Thru Nov. 15: *The Little Drummer Girl.* Beg. Nov. 16: *Night of the Comet.* #2—Thru Nov. 15: *American Dreamer.* Beg. Nov. 16: *Just the Way You Are.*

559. ROSLYN-ROSLYN— 621-8488. #1—*A Soldier's Story.* #2—Thru Nov. 15: *Ghostbusters.* Beg. Nov. 16: *Just the Way You Are.*

561. SYOSSET-SYOSSET— 921-5810. #1—*Places in the Heart.* #2—Thru Nov. 15: *American Dreamer.* Beg. Nov. 16: *Night of the Comet.* #3—*Oh, God! You Devil.*

562. SYOSSET-UA CINEMA 150— 364-0700. *Country.*

566. VALLEY STREAM-RKO GREEN ACRES—561-2100. #1—*Places in the Heart.* #2—*Silent Night, Deadly Night.* #3—*No Small Affair.*

567. VALLEY STREAM-SUNRISE— 825-5700. #1—*A Nightmare on Elm Street.* #2—*Teachers.* #3—*Body Double.* #4—*Thief of Hearts.* #5—*A Soldier's Story.* #6—*Oh, God! You Devil.* #7—*All of Me.* #8—*Firstborn.* #9—*The Terminator.* #10—*Terror in the Aisles.* #11—Thru Nov. 15: *The Little Drummer Girl.* Beg. Nov. 16: *Just the Way You Are.*

571. WANTAGH-RKO— 781-6969. *Terror in the Aisles.*

574. WESTBURY-WESTBURY— 333-1911. #1—Thru Nov. 15: *All of Me.*Nov. 17–18: *Little Humpbacked Horse.* #2—Thru Nov. 15: *Purple Rain.*

Suffolk County

602. BABYLON-RKO— 669-0700. #1—*A Nightmare on Elm Street.* #2—*A Soldier's Story.*

603. BABYLON-SOUTH BAY— 587-7676. #1—*Firstborn.* #2—*A Nightmare on Elm Street.* #3—*Terror in the Aisles.*

604. BAY SHORE-CINEMA— 665-1722. Thru Nov. 15: *All of Me.* Beg. Nov. 16: *Night of the Comet.*

606. BAY SHORE-LOEWS SOUTH SHORE MALL— 666-4000. #1—*Oh, God! You Devil.* #2—*The Jungle Book.*

609. BRENTWOOD-BRENTWOOD— 273-3900. Thru Nov. 15: *The Adventures of Buckeroo Banzai.* Beg. Nov. 16: *The Karate Kid.*

612. CENTER MORICHES-CENTER— 878-2100. Thru Nov. 15: *Ghostbusters.*

616. COMMACK-MULTIPLEX— 462-6953. #1—*The Terminator.* #2—*Silent Night, Deadly Night.* #3—*No Small Affair.* #4—*Thief of Hearts.* #5—Thru Nov. 15: *Terror in the Aisles.* Beg. Nov. 16: *Just the Way You Are.* #6—*A Nightmare on Elm Street.* #7—*Teachers.* #8—*Oh, God! You Devil.* #9—*All of Me.* #10—*Firstborn.*

617. COMMACK-RKO— 499-4545. #1—Thru Nov. 15: *A Soldier's Story.* Beg. Nov. 16: *Night of the Comet.* #2—*Places in the Heart.*

621. CORAM-PINE— 698-6442. #1—*No Small Affair.* #2—*A Nightmare on Elm Street.*

625. EAST HAMPTON-CINEMAS— 324-0448. #1—*Oh, God! You Devil.* #2—*The Terminator.* #3—

All of Me. #4—Places in the Heart. #5—Thru Nov. 15: American Dreamer. Beg. Nov. 16: Night of the Comet.

627. EAST SETAUKET-RKO FOX— 473-2400. *Places in the Heart.*

628. ELWOOD-ELWOOD— 499-7800. #1—*Firstborn.* #2—*No Small Affair.*

629. FARMINGVILLE-COLLEGE PLAZA— 698-2200. #1—*No Small Affair.* #2—Thru Nov. 15: *All of Me.* Beg. Nov. 16: *The Warrior and the Sorceress.*

632. HUNTINGTON-RKO SHORE— 421-5200. #1—*A Soldier's Story.* #2—*A Nightmare on Elm Street.* #3—Thru Nov. 15: *Careful He Might Hear You.* Beg. Nov. 16: *Just the Way You Are.* #4—Thru Nov. 15: *Places in the Heart.* Beg. Nov. 16: *Night of the Comet.*

633. HUNTINGTON-RKO WHITMAN— 423-1300. *Oh, God! You Devil.*

634. HUNTINGTON-RKO YORK— 421-3911. *No Small Affair.*

635. ISLIP-ISLIP— 581-5200. #1—*Silent Night, Deadly Night.* #2—*A Soldier's Story.* #3—*The Terminator.*

637. LAKE GROVE-RKO SMITH HAVEN MALL— 724-9550. *A Soldier's Story.*

638. LAKE RONKONKOMA-LAKESIDE— 981-7100. Thru Nov. 15: *Teachers.*

639. LINDENHURST-LINDENHURST— 888-5400. Thru Nov. 15: *Irreconcilable Differences.* Beg. Nov. 16: *The Karate Kid.*

640. MATTITUCK-MATTITUCK— 298-4405. #1—*A Soldier's Story.* #2—*Oh, God! You Devil.* #3—*No Small Affair.*

642. NESCONSET-SMITHTOWN ALL-WEATHER INDOOR— 265-8118. *Oh, God! You Devil.* **OUTDOOR**—Thru Nov. 15: *Silent Night, Deadly Night.* Beg. Nov. 16: *Missing in Action.*

643. NORTH BABYLON-NORTH BABYLON— 667-2495. #1—*The Terminator.* #2—*Silent Night, Deadly Night.*

644. NORTHPORT-NORTHPORT— 261-8600. Thru Nov. 15: *Irreconcilable Differences.* Beg. Nov. 16: *The Karate Kid.*

648. PATCHOGUE-PATCHOGUE— 475-0601. #1—*Oh, God! You Devil.* #2—*Silent Night, Deadly Night.* #3—Thru Nov. 15: *Firstborn.* Beg. Nov. 16: *Night of the Comet.*

649. PATCHOGUE-RKO PLAZA— 475-5225. #1—*A Soldier's Story.* #2—*A Nightmare on Elm Street.*

650. PATCHOGUE-SUNRISE ALL-WEATHER INDOOR— 363-7200. *The Terminator.* **OUTDOOR**—Thru Nov. 15: *Terror in the Aisles.*

651. PATCHOGUE-SUNWAVE— 475-7766. #1—*Places in the Heart.* #2—*Thief of Hearts.*

653. PORT JEFFERSON-MINI EAST— 928-6555. Thru Nov. 15: *Terror in the Aisles.* Beg. Nov. 16: *Missing in Action.* **WEST**—*Oh, God! You Devil.*

654. PORT JEFFERSON STATION-RKO BROOKHAVEN— 473-1200. Thru Nov. 13: *Purple Rain.* Beg. Nov. 14: *Bachelor Party.*

655. RIVERHEAD-SUFFOLK— 727-3133. Program unavailable.

657. SAG HARBOR-SAG HARBOR— 725-0010. Thru Nov. 15: *Killing Heat.* Beg. Nov. 16: *Last Night at the Alamo.*

658. SAYVILLE-SAYVILLE— 589-0232. #1—Thru Nov. 15: *All of Me.* #2—*No Small Affair.* #3—Program unavailable.

660. SHIRLEY-TWIN— 281-4466. #1—Thru Nov. 15: *Irreconcilable Differences.* Beg. Nov. 16: *The Karate Kid.* #2—Thru Nov. 15: *Ghostbusters.* Beg. Nov. 16: *All of Me.*

662. SMITHTOWN-SMITHTOWN— 265-1551. Thru Nov. 15: *All of Me.* Beg. Nov. 16: *Night of the Comet.*

663. SOUTHAMPTON-SOUTHAMPTON— 283-1300. #1—*No Small Affair.* #2—*A Soldier's Story.* #3—Thru Nov. 15: *Firstborn.* Beg. Nov. 16: *Just the Way You Are.*

664. STONY BROOK-LOEWS— 751-2300. #1—*A Nightmare on Elm Street.* #2—*The Terminator.* #3—*Firstborn.*

666. WEST ISLIP-TWIN— 669-2626. #1—Thru Nov. 15: *Irreconcilable Differences.* Beg. Nov. 16: *All of Me.* #2—*Teachers.*

667. WESTHAMPTON-HAMPTON ARTS— 288-2600. #1—*Firstborn.* #2—*A Soldier's Story.*

668. WESTHAMPTON-WESTHAMPTON— 288-1500. Thru Nov. 15: *Country.* Beg. Nov. 16: *American Dreamer.*

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE— 234-7300. #1—*Places in the Heart.* #2—*Amadeus.*

701. BEDFORD VILLAGE-CINEMA 22— 234-9577. *Firstborn.*

702. BRONXVILLE-BRONXVILLE— 961-4030. #1—*Places in the Heart.* #2—*A Soldier's Story.* #3—Thru Nov. 15: *The Little Drummer Girl.* Beg. Nov. 16: *Night of the Comet.*

705. GREENBURGH-CINEMA 100— 946-4680. #1—*Places in the Heart.* #2—Thru Nov. 15: *Country.*

707. HARRISON-SILVER SCREEN— 835-2961. Thru. Nov. 14: *The Man Who Knew Too Much.* Nov. 15–20: *Another Country.*

708. HARTSDALE-CINEMA— 428-2200. #1—Program unavailable. #2—*A Soldier's Story.* #3—*Oh, God! You Devil.* #4—Beg. Nov. 16: *Night of the Comet.*

709. LARCHMONT-PLAYHOUSE— 834-3001. *A Soldier's Story.*

710. MAMARONECK-PLAYHOUSE— 698-2200. #1—Thru Nov. 15: *Body Double.* Beg. Nov. 16: *Silent Night, Deadly Night.* #2—*Oh, God! You Devil.* #3—*No Small Affair.* #4—Thru Nov. 15: *American Dreamer.* Beg. Nov. 16: *Missing in Action.*

711. MOUNT KISCO-MOUNT KISCO— 666-6900. #1—*No Small Affair.* #2—*A Soldier's Story.*

712. MOUNT VERNON-PARKWAY— 664-3311. Thru Nov. 15: *Irreconcilable Differences.* Beg. Nov. 16: *The Karate Kid.*

714. NEW ROCHELLE-RKO PROCTORS— 632-1100. #1—*A Soldier's Story.* #2—*Oh, God! You Devil.* #3—Thru Nov. 15: *Places in the Heart.* Beg. Nov. 16: *Just the Way You Are.* #4—Thru Nov. 15: *The Terminator.* Beg. Nov. 16: *Missing in Action.* #5—Thru Nov. 15: *Silent Night, Deadly Night.* Beg. Nov. 16: *Night of the Comet.* #6—*No Small Affair.* #7—*A Nightmare on Elm Street.*

715. NEW ROCHELLE-TOWN— 632-4000. *Firstborn.*

716. OSSINING-ARCADIAN— 941-5200. #1—*Oh, God! You Devil.* #2—Temporarily closed.

717. PEEKSKILL-BEACH— 737-6262. #1—*No Small Affair.* #2—*Terror in the Aisles.* #3—*The Terminator.* #4—*Body Double.*

719. PEEKSKILL-WESTCHESTER MALL— 528-8822. #1—*A Soldier's Story.* #2—*A Nightmare on Elm Street.* #3—*Oh, God! You Devil.* #4—Thru Nov. 15: *Firstborn.* Beg. Nov. 16: *Missing in Action.*

720. PELHAM-PICTURE HOUSE— 738-3160. Thru Nov. 15: *Ghostbusters.*

721. PLEASANTVILLE-ROME— 769-0720. #1—*Country.* #2—Thru Nov. 15: *Firstborn.* Beg. Nov. 16: *Just the Way You Are.*

722. RYE-RYE RIDGE— 939-8177. #1—Thru Nov. 15: *The Terminator.* Beg. Nov. 16: *Just the Way You Are.* #2—Thru Nov. 15: *Places in the Heart.* Beg. Nov. 16: *Night of the Comet.*

723. SCARSDALE-FINE ARTS— 723-6699. Thru Nov. 15: *The Brother From Another Planet.* Beg. Nov. 16: *Bizet's Carmen.*

724. SCARSDALE-PLAZA— 725-0078. Thru Nov. 15: *All of Me.* Beg. Nov. 16: *The Karate Kid.*

727. WHITE PLAINS-GALLERIA— 997-8198. #1—Thru Nov. 15: *Firstborn.* #2—*A Nightmare on Elm Street.*

728. WHITE PLAINS-UA CINEMA— 946-2820. Thru Nov. 15: *Silent Night, Deadly Night.* Beg. Nov. 16: *Missing in Action.*

730. YONKERS-CENTRAL PLAZA— 793-3232. #1—Thru Nov. 15: *Teachers.* Beg. Nov. 16: *Just the Way You Are.* #2—Program unavailable.

731. YONKERS-KENT— 237-3440. #1—Thru Nov. 15: *Irreconcilable Differences.* Beg. Nov. 16: *Night of the Comet.* #2—Thru Nov. 15 (tent.): *Terror in the Aisles.* Beg. Nov. 16 (tent.): *Missing in Action.*

732. YONKERS-MOVIELAND— 793-0002. #1—*A Nightmare on Elm Street.* #2—*Amadeus.* #3—*Oh, God! You Devil.* #4—Thru Nov. 15: *Firstborn.* Beg. Nov. 16: *Missing in Action.*

733. YONKERS-PARK HILL— 969-4477. #1—*A Nightmare on Elm Street.* #2—*The Terminator.* #3—*Silent Night, Deadly Night.*

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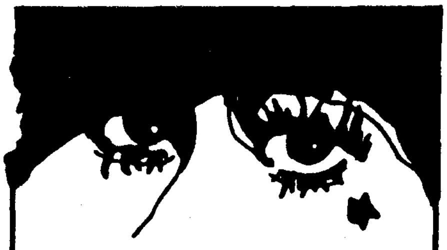

Brief Encounter

1594 2ND AVENUE
N.Y.C. 10028
82nd & 83rd St.
Phone: (212) 628-2663

735. YORKTOWN HEIGHTS-TRIANGLE— 245-7555. #1—*Places in the Heart.* #2—Program unavailable.

Rockland County

743. NANUET-MALL— 623-6336. Program unavailable.

744. NANUET-ROUTE 59— 623-3355. Thru Nov. 15 (tent.): *Ghostbusters.* Beg. Nov. 16: *Night of the Comet.*

745. NANUET-THE MOVIES— 623-0211. #1—*A Nightmare on Elm Street.* #2—*A Soldier's Story.* #3—*No Small Affair.* #4—*The Terminator.* #5—*Places in the Heart.*

746. NEW CITY-TOWN— 634-5100. #1—*Firstborn.* #2—*Silent Night, Deadly Night.*

747. NEW CITY-UA CINEMA 304— 634-8200. #1—*Oh, God! You Devil.* #2—*No Small Affair.*

748. NYACK-CINEMA EAST— 358-6631. *All of Me.*

751. PEARL RIVER-CENTRAL— 735-2530. *Firstborn.*

752. PEARL RIVER-PEARL RIVER— 735-6500. *Country.*

754. SPRING VALLEY-CINEMA 45— 352-1445. *Amadeus.*

755. SPRING VALLEY-PIX— 425-6902. #1—*A Soldier's Story.* #2—Thru Nov. 15: *Garbo Talks.*

756. STONY POINT-9 W CINEMA— 942-0303. Thru Nov. 15: *The Adventures of Buckeroo Banzai.*

757. SUFFERN-LAFAYETTE— 357-6030. Thru Nov. 15: *Give My Regards to Broad Street.*

759. WEST HAVERSTRAW-PLAZA— 947-2220. *The Terminator.*

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD-FINE ARTS— 775-0070. #1—*The Karate Kid.* #2—*Country.*

774. DANBURY-CINE— 743-2200. #1—*Places in the Heart.* #2—*Oh, God! You Devil.* #3—*No Small Affair.*

775. DANBURY-CINEMA— 748-2923. #1—*A Soldier's Story.* #2—Thru Nov. 15: *Body Double.* Beg. Nov. 16: *Just the Way You Are.*

777. DANBURY-PALACE— 748-7496. #1—Thru Nov. 15: *A Nightmare on Elm Street.* Beg. Nov. 16: *Night of the Comet.* #2—*The Terminator.* #3—Thru Nov. 15: *Silent Night, Deadly Night.* Beg. Nov. 16: *Missing in Action.*

778. DARIEN-PLAYHOUSE— 655-0100. *Country.*

779. FAIRFIELD-COMMUNITY— 255-6555. #1—*Oh, God! You Devil.* #2—*Body Double.*

780. FAIRFIELD-COUNTY— 334-1411. *Silent Night, Deadly Night.*

781. GREENWICH-CINEMA— 869-6030. #1—*Country.* #2—*Body Double.*

782. GREENWICH-PLAZA— 869-4030. #1—*A Soldier's Story.* #2—*Amadeus.* #3—*Firstborn.*

783. NEW CANAAN-PLAYHOUSE— 966-0600. *Oh, God! You Devil.*

784. NORWALK-CINEMA— 838-4504. #1—*Body Double.* #2—*All of Me.*

785. NORWALK-NORWALK— 866-9202. *Silent Night, Deadly Night.*

788. SOUTH NORWALK-SONO— 866-9202. Thru. Nov. 13: *Another Time, Another Place.* Nov. 14–20: *Erendira.*

789. SPRINGDALE-STATE— 325-0250. Thru Nov. 15: *The Woman in Red.*

790. STAMFORD-AVON— 324-9205. #1—Thru Nov. 15: *A Nightmare on Elm Street.* Beg. Nov. 16: *Night of the Comet.* #2—Thru Nov. 15: *Silent Night, Deadly Night.* Beg. Nov. 16: *Missing in Action.*

791. STAMFORD-CINEMA— 324-3100. #1—*No Small Affair.* #2—*Oh, God! You Devil.* #3—Thru Nov. 15: *American Dreamer.* Beg. Nov. 16: *Just the Way You Are.*

792. STAMFORD-PARK PLACE— 323-1600. #1—*The Brother From Another Planet.* #2—Thru Nov. 15: *All of Me.* Beg. Nov. 16: *The Little Drummer Girl.*

793. STAMFORD-RIDGEWAY— 323-5000. #1—*Places in the Heart.* #2—*The Terminator.*

794. TRUMBULL-TRANS-LUX— 374-0462. #1—*No Small Affair.* #2—*Oh, God! You Devil.* #3—Thru Nov. 15: *A Soldier's Story.* Beg. Nov. 16: *Just the Way You Are.*

795. WESTPORT-FINE ARTS— 227-3324. #1—*A Soldier's Story.* #2—*Places in the Heart.* #3—227-9619. *Amadeus.* #4—226-6666. *Country.*

796. WESTPORT-POST— 227-0500. *No Small Affair.*

798. WILTON-CINEMA— 762-5678. *Oh, God! You Devil.*

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON-LINCOLN— 997-6873. #1—*Firstborn.* #2—*No Small Affair.* #3—*Oh, God! You Devil.*

801. HARRISON-WARNER— 482-8550. #1—*A Nightmare on Elm Street.* #2—Thru Nov. 15: *The Terminator.* Beg. Nov. 16: *Night of the Comet.*

803. JERSEY CITY-HUDSON PLAZA— 433-1100. #1—*Oh, God! You Devil.* #2—Thru Nov. 15: *Firstborn.* Beg. Nov. 16: *Just the Way You Are.*

806. SECAUCUS-LOEWS HARMON COVE— 866-1000. #1—*Silent Night, Deadly Night.* #2—*Terror in the Aisles.* #3—*Firstborn.* #4—*Oh, God! You Devil.*

807. SECAUCUS-LOEWS MEADOW— 866-6161. #1—*A Nightmare on Elm Street.* #2—*Body Double.* #3—*The Terminator.* #4—*No Small Affair.* #5—*A Soldier's Story.* #6—*All of Me.*

809. WEST NEW YORK-MAYFAIR— 865-2010. Thru Nov. 15: *Ninja III: The Domination; Exterminator 2.* Beg. Nov. 16: *The Adventures of Buckeroo Banzai; The Star Chamber.*

Essex County

810. BLOOMFIELD-CENTER— 748-7900. *A Soldier's Story.*

811. BLOOMFIELD-RKO ROYAL— 748-3555. #1—Tent.: *Firstborn.* #2—*Oh, God! You Devil.*

813. CEDAR GROVE-CINEMA 23— 239-1462. Thru Nov. 15: *Body Double.* Beg. Nov. 16: *Night of the Comet.*

817. LIVINGSTON-COLONY— 992-0800. *Silent Night, Deadly Night.*

818. MAPLEWOOD-MAPLEWOOD— 763-3100. *A Soldier's Story.*

819. MILLBURN-RKO— 376-0800. #1—Thru Nov. 15: *Irreconcilable Differences.* Beg. Nov. 16: *Just the Way You Are.* #2—*A Nightmare on Elm Street.*

821. MONTCLAIR-CLARIDGE— 746-5564. #1—Thru Nov. 15: *Silent Night, Deadly Night.* Beg. Nov. 16: *Missing in Action.* #2—Thru Nov. 15: *The Brother From Another Planet.* Beg. Nov. 16: *Just the Way You Are.* #3—Thru Nov. 15: *Country.* Beg. Nov. 16: *Swann in Love.*

822. MONTCLAIR-WELLMONT— 783-9500. #1—Thru Nov. 15: *Teachers.* #2—*The Terminator.* #3—*Purple Rain.*

825. NUTLEY-FRANKLIN— 667-1777. #1—*Silent Night, Deadly Night.* #2—Thru Nov. 15: *Ghostbusters.* Beg. Nov. 16: *Just the Way You Are.* #3—Thru Nov. 15: *All of Me.* Beg. Nov. 16: *Night of the Comet.*

827. UPPER MONTCLAIR-BELLEVUE— 744-1455. #1—*Places in the Heart.* #2—*No Small Affair.* #3—*Amadeus.*

828. VERONA-VERONA— 239-0880. *A Soldier's Story.*

830. WEST ORANGE-ESSEX GREEN— 731-7755. #1—Thru Nov. 15: *Firstborn.* #2—*Oh, God! You Devil.* #3—*No Small Affair.*

Union County

840. BERKELEY HEIGHTS-BERKELEY— 464-8888. Thru Nov. 15: *Ghostbusters.*

841. CRANFORD-RKO— 276-9120. #1—Thru Nov. 15: *The Brother From Another Planet.* Beg. Nov. 16: *Just the Way You Are.* #2—*Silent Night, Deadly Night.*

842. ELIZABETH-ELMORA— 352-3483. *No Small Affair.*

846. LINDEN-TWIN— 925-9787. #1—Thru Nov. 15: *The Terminator.* #2—Thru Nov. 15: *Silent Night, Deadly Night.*

848. ROSELLE PARK-PARK— 245-0358. *Body Double.*

849. SUMMIT-STRAND— 273-3900. Thru Nov. 15: *Places in the Heart.*

851. UNION-FIVE POINTS— 964-3466. *Oh, God! You Devil.*

852. UNION-LOST PICTURE SHOW— 964-4497. Thru Nov. 15: *Country.*

854. UNION-RKO— 686-4373. #1—*A Soldier's Story.* #2—*Firstborn.*

857. WESTFIELD-RIALTO— 232-1288. #1—*No Small Affair.* #2—*Places in the Heart.* #3—Thru Nov. 15: *Body Double.* Beg. Nov. 16: *Missing in Action.*

858. WESTFIELD-TWIN— 654-4720. #1—*The Terminator.* #2—Program unavailable.

Bergen County

860. BERGENFIELD-BERGENFIELD— 385-1600. *A Nightmare on Elm Street.*

861. CLOSTER-CLOSTER— 768-8800. Thru Nov. 15: *Silent Night, Deadly Night.*

862. EDGEWATER-LOEWS SHOWBOAT— 941-3660. #1—*A Nightmare on Elm Street.* #2—*The Terminator.* #3—*Thief of Hearts.* #4—*Silent Night, Deadly Night.*

863. EMERSON-TOWN— 261-1000. *A Soldier's Story.*

864. FAIR LAWN-HYWAY— 796-1717. #1—Thru Nov. 15: *Terror in the Aisles.* Beg. Nov. 16: *Missing in Action.* #2—*No Small Affair.*

866. FAIRVIEW-TWIN— 941-2424. #1—Tent.: *Firstborn.* #2—Program unavailable.

867. FORT LEE-LINWOOD— 944-6900. #1—*No Small Affair.* #2—*Oh, God! You Devil.*

868. FORT LEE-SHARON— 224-0202. *A Soldier's Story.*

873. OAKLAND-TWIN— 337-4478. #1—*A Soldier's Story.* #2—*Oh, God! You Devil.*

874. PALISADES PARK-PARK LANE— 944-1086. #1—Thru Nov. 15: *Ghostbusters.* Beg. Nov. 16: *The Karate Kid.* #2—Thru Nov. 15: *All of Me.*

875. PARAMUS-BERGEN MALL— 845-4449. *Amadeus.*

876. PARAMUS-CINEMA 35— 845-5070. *All of Me.*

878. PARAMUS-RKO ROUTE 4— 487-7909. #1—*A Soldier's Story.* #2—Thru Nov. 15: *The Adventures of Buckeroo Banzai.* Beg. Nov. 16: *Night of the Comet.* #3—*The Brother From Another Planet.* #4—*The Little Drummer Girl.* #5—*Thief of Hearts.* #6—*No Small Affair.* #7—*A Nightmare on Elm Street.* #8—*Firstborn.* #9—*Crimes of Passion.*# #10—*Places in the Heart.*

879. PARAMUS-RKO ROUTE 17— 843-3830. #1—*Silent Night, Deadly Night.* #2—*Oh, God! You Devil.* #3—Thru Nov. 15: *The Terminator.* Beg. Nov. 16: *Just the Way You Are.*

880. RAMSEY-CINEMA— 825-2090. Thru Nov. 15: *All of Me.* Beg. Nov. 16: *Just the Way You Are.*

881. RAMSEY-INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK-RIALTO— 641-0617. Thru Nov. 15: *The Terminator.*

883. RIDGEWOOD-RKO WARNER— 444-1234. #1—*A Soldier's Story.* #2—*A Nightmare on Elm Street.* #3—*The Little Drummer Girl.* #4—Thru Nov. 15: *Firstborn.* Beg. Nov. 16: *Night of the Comet.*

884. RIDGEWOOD—ROSEBUD— 670-9183. Nov. 12–15: *Maytime.* Nov. 16–18: *Pandora's Box.*

885. RUTHERFORD-WILLIAMS CENTER— 933-3700. #1—Thru Nov. 15: *Teachers.* #2—Thru Nov. 15: *The Adventures of Buckeroo Banzai.*

886. TEANECK-MOVIE CITY— 836-3334. #1—*No Small Affair.* #2—Thru Nov. 15: *Ghostbusters.* #3—Thru Nov. 15: *Teachers.*

887. TENAFLY-BERGEN— 567-0004. Thru Nov. 15: *Irreconcilable Differences.*

888. WASHINGTON TOWNSHIP-CINEMA— 666-2221. Thru Nov. 15: *The Adventures of Buckeroo Banzai.* Beg. Nov. 16: *Night of the Comet.*

889. WESTWOOD-PASCACK— 664-3200. *Oh, God! You Devil.*

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★	**New films recommended by *New York*'s critic.**

★ **A NOS AMOURS**—(1hr. 42m., '84) In French, Eng. subtitles. Director Maurice Pialat puts his unsettling naturalistic style to work on a story about a young girl's sexual coming of age. Suzanne (Sandrine Bonnaire), sixteen, drifts from boy to boy without falling in love or even feeling much pleasure. Her experience of sex runs way ahead of her emotions about it; she gets in so deep because it's the only thing in her life that works. Her father (played by Pialat himself) adores her but cannot stand the thought that she has lovers; he walks out on her and the family. Her mother is a noisy hysteric, and her brother slaps her around in disgust. Pialat shapes his material loosely: He's careless about background information and context, he doesn't always identify his characters clearly, and you sometimes have to struggle to catch up to the plot, which has a tendency to race mysteriously ahead. But he has a powerfully idiosyncratic style, working in long takes in which (say) a dull family argument, nagging its way to a conclusion, will suddenly boil over in a wild outburst of slaps, kicks, curses, and flailing arms. His vision of lower-middle-class life is both frightening and funny—the fights are only a step away from slapstick. The film has a slightly sour objectivity about a subject usually treated with charm and *galanterie*, but it will stay with you. R. 86

★ **ALL OF ME**—(1hr. 33m., '84) Convoluted and sometimes even a little hard to follow, but still very funny. Edwina Cutwater (Lily Tomlin), wealthy sourpuss and invalid, schemes to attain immortality by having her soul transferred to the lovely body of a young blonde (Victoria Tennant) after she dies, but things go wrong and her soul winds up instead in the body of her attorney, Roger Cobb (Steve Martin). Edwina controls the right side of Roger's body, Roger the left side, a state of affairs which causes Martin to get pulled this way and that in the style of a violent schizophrenic of uncertain sexual identity. Martin could easily have fallen into the disastrous error of allowing Roger to look merely effeminate, but instead, imitating Lily Tomlin's gestures, he does delicate things with his hands, neck, and elbows that actually seem *female*. Richard Libertini, that invaluable aide to modern comedy, is also on hand as a befuddled Hindu swami. Directed unevenly, with a gagster's eye for the easy laugh, by Carl Reiner. PG. 16, 32, 46, 97, 118, 203, 305, 308, 407, 500, 505, 511, 530, 534, 535, 536, 541, 547, 548, 550, 554, 567, 574, 604, 616, 625, 629, 658, 660, 662, 666, 724, 748, 784, 792, 807, 825, 874, 876, 880

AMADEUS—(2hrs. 38m., '84) A mix of the charming and the trashy. Peter Shaffer has written the screen adaptation of his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Thomas Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—through the work of a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in recreating the atmosphere of 18th century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy wears us down. How interesting is Salieri's envy? Shaffer keeps pounding away at it, and he turns Mozart into a new Jesus Christ who arrives on Earth only to be betrayed again. The last third of the movie grows more and more exploitative, until even Ken Russell might have said, "Enough!" With the lamentable Elizabeth Berridge as Mozart's practical-minded wife. Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. PG. 74, 85, 211, 407, 533, 700, 732, 754, 782, 795, 827

AMERICAN DREAMER—(1hr. 45m., '84) Reviewed in this issue. R. 48, 92, 402, 523, 541, 558, 561, 625, 668, 791

ANOTHER COUNTRY—(1hr. 30m., '84) Julian Mitchell, adapting his 1981 London stage success, has tried to re-create the moral atmosphere of the Eton-Harrow-Winchester world of the early 1930s—the atmosphere of beauty, privilege, and hypocrisy that drove an upper-class homosexual like Guy Burgess (called Guy Bennett in the movie) into becoming a Soviet agent. Eager to be selected to the Gods (the school's elite society), Guy (Rupert Everett) makes the social error of falling seriously in love with another boy. And so he is censured by friends and rivals, many of whom, in traditional British public-school style, have fleetingly engaged in sexual play with boys themselves. But did Burgess really take the little world of school politics and status so seriously? The movie is anything but convincing as an explanation of a career like Burgess's, but it's still absorbing—handsome to look at, well written, deftly played. Dir. Marek Kanievska. PG. 90, 707

★ **BIZET'S CARMEN**—(2hrs. 32m., '84) In French, Eng. subtitles. Vibrant and spectacular and emotionally satisying. Director Francesco Rosi has returned to the story's cultural roots—the towns, hills, and plains of Andalusia, the social hierarchy of aristocrats, church, army, and gypsy outlaws. The opening bullfighting scene sets the mood—the bull killed in *Carmen* is of course Don José (Placido Domingo), who is goaded and mastered by Carmen (Julia Migenes-Johnson) and then destroyed by his helpless passion for her. Rosi's view of the material is both harshly realistic and theatrical, both objective and romantic—the movie transcends the usual boundaries of style and reaches a new synthesis of its own. Rosi shoots the scenes with great freedom (the music was pre-recorded), and holds his camera back, allowing life to flow around the principals without any of that busyness so tedious on the opera stage. Every image has power and weight: The cinematographer, Pasqualino De Santis, works with such warmth that he brings out the heat in the music. Migenes-Johnson, the American-born soprano who has had a remarkable career in Europe, is doubtless the fleshiest and most alarmingly volatile Carmen in years. Even better: She has a sense of humor. As an actor, Domingo is a little too straight for her, but his singing is lustrous and powerful. With Ruggero Raimondi and Faith Esham. PG. 88, 723

★ **BODY DOUBLE**—(1hr. 54m., '84) Brian De Palma's cynical and brazenly artificial thriller doesn't always make sense, but it's funny and exciting. The plot is nonsense—an excuse for a series of set-pieces. The hero is an out-of-work actor (Craig Wasson) who spies on a beautiful woman caressing herself behind open windows every night. When she is menaced by a grotesque-looking American Indian, the actor is in the bizarre position of being both voyeur and would-be savior. When he begins following her around, De Palma works in that sensual, trance-like style that is the most sheerly pleasurable achievement in contemporary movies. The gliding movements, which bind the characters together in single shots (rather than through the dull clichés of crosscutting) are not a mere virtuoso trick; the way these people are physically connected is the key to the film's meaning. *Body Double* is about Los Angeles, about the eroticized way of life, partly created by the media culture, in which exhibitionist and voyeur are linked by common need. The film features some outlandish violence, too preposterous to be taken seriously by anyone but the most literal-minded, and a delightful performance by Melanie Griffith as a sweet-voiced porn actress. R. 6, 41, 58, 82, 93, 206, 225, 305, 413, 418, 422, 536, 541, 567, 710, 717, 775, 779, 781, 784, 807, 813, 848, 857

★ **BROTHER FROM ANOTHER PLANET, THE**—(1hr. 50m., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of Brother is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. 38, 90, 234, 411, 723, 792, 821, 841, 878

CHOOSE ME—(1hr. 54m., '84) A man in search of his past escapes from a veteran's mental hospital and journeys into a strange world of radio talk shows and smoke-filled nightclubs. With Keith Carradine, Geneviève Bujold, Lesley Ann Warren, Rae Dawn Chong, Patrick Bauchau. Written and directed by Alan Rudolph. R. 60

COUNTRY—(1hr. 48m., '84) Earnest, heartfelt, uninspired. Sam Shepard and Jessica Lange are the Ivys, an Iowa farming couple that suffers a tornado and then the calling in, on short notice, of government loans granted on liberal terms a few years earlier. Gil Ivy becomes a mean drunk, useless and vicious, and Jewell Ivy throws him out and carries on herself. When the Farmers Home Administration tries to auction off her equipment, she convinces the other farmers not to buy anything, the rural equivalent of organizing a strike. Written by William D. Wittliff and directed by Richard Pearce, the movie offers some documentary details and a convincing picture of a family working and living together as a unit. The kids are particularly well-drawn and deftly played by Levi L. Knebel and Therese Graham. Unfortunately Wittliff is enamored of the synthetic gruff-laconic mode of dialogue. The movie partakes of the peculiar American sentimentality of "the land"—the notion that people who live on it are simpler and more pure than other folk. As Jewell, Jessica Lange, who produced the movie with Wittliff, is so strong that she's not much of anything else. Are we so puritanical that a woman would still appear less strong to us if she had a sense of humor or a sensual streak or a few dark corners? With Wilford Brimley and Matt Clark. PG. 14, 41, 71, 407, 414, 537, 543, 562, 668, 705, 721, 752, 773, 778, 781, 795, 821, 852

CRIMES OF PASSION—(1hr. 42m., '84) Reviewed in this issue. R. 6, 31, 303, 407, 443, 878

DIARY FOR MY CHILDREN—(1hr. 46m., '84) In Hungarian, Eng. subtitles. A young woman, having returned to her native Hungary after World War II and her parents' death, rebels against her guardian, a rigid Communist official, and the repression of Stalinist rule. With Zsuzsa Czinkóczi and Jan Nowicki. Dir. Márta Mészáros. 86

FIRSTBORN—(1hr. 40m., '84) A divorced woman is saved from a destructive relationship with a man by the efforts of her young sons. With Teri Garr, Peter Weller, Christopher Collet, Sarah Jessica Parker, Corey Haim. Dir. Michael Apted. PG-13. 24, 35, 72, 104, 111, 113, 118, 201, 205, 210, 213, 223, 303, 411, 419, 423, 426, 450, 519, 529, 531, 541, 552, 567, 603, 616, 628, 648, 663, 664, 667, 701, 715, 719, 721, 727, 732, 746, 751, 782, 800, 803, 806, 811, 830, 854, 866, 878, 883

GARBO TALKS—(1hr. 43m., '84) Anne Bancroft gives a powerful performance in a rather sickly comedy. She plays a dying woman, a great liberal battler who has only one final wish—to meet her lifetime idol, Greta Garbo. Her *shlump* of a son, Gilbert (Ron Silver), an accountant married to a whiny bitch from California (Carrie Fisher), doesn't find anything strange about the request and devotes himself heart and soul to tracking down the Great Recluse. In the process, he becomes a full human being for the first time in his life. *Garbo Talks* would seem to be the ultimate Jewish son's fantasy: Gilbert becomes a rebel, saves his life, and pleases Mom all at the same time. The movie doesn't seem to recognize that movie stars may not be the only thing worth thinking about on one's death bed, and after a while it becomes a little creepy: One begins to feel sorry not for the dying woman but for the elderly Garbo, who is made the object of an autograph hound's passion approaching moral blackmail. Yet there are touching moments, Bancroft's great performance, and a very funny turn by Hermione Gingold as an aging lady of the stage and screen. PG-13. 14, 755

MOVIES

GHOST DANCE—(1hr. 40m., '83) In Eng. and French, Eng. subtitles. Two young women wander through London and Paris searching out the influences of ghosts in modern-day life. With Pascale Ogier, Leonie Mellinger, Jacques Derrida. Dir. Ken McMullen. 2

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. PG. 73

JUST THE WAY YOU ARE—(1hr. 35m., '84) A gifted young flute player with a physical handicap that interferes with her love life finds that her reach can exceed her grasp. With Kristy McNichol, Michael Ontkean, Kaki Hunter, André Dussollier, Catherine Salviat, Robert Carradine. Dir. Edouard Molinaro. PG. 24, 31, 72, 92, 118, 201, 210, 225, 308, 411, 426, 518, 543, 551, 558, 559, 567, 616, 632, 663, 714, 721, 722, 730, 775, 791, 794, 803, 819, 821, 825, 841, 879, 880

KARATE KID, THE—(2hrs. 6m., '84) The everunblushing John G. Avildsen, director of *Joe* and *Rocky* and several other feasts for the credulous, has now made this harmlessly demagogic little movie, in which a skinny kid from New Jersey (Ralph Macchio) moves to California with his mom, gets repeatedly beat up by five rich, blond swine, and learns karate from a sort of Japanese fairy godfather (Nuriyuki "Pat" Morita), who is such a neat guy that he can slice the necks off four bottles of beer with his bare hand without knocking the bottles over. Not a single thing in *The Karate Kid* is believable, but the movie is touching in a maudlin, old-fashioned way, and the teacher-protégé relationship between Macchio and Morita, though pat and sentimental, is nicely played. PG. 416, 436, 451, 511, 530, 532, 535, 547, 548, 609, 639, 644, 660, 712, 724, 773, 874

★ **KILLING FIELDS, THE**—(2hrs. 19m., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator, messenger boy, and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg, who had wanted Pran to stay in Cambodia and help the *Times* get the story, could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the moral exhibitionism that implies that a guilty conscience is as painful as incarceration in a forced-labor camp. Sam Waterston's tearful, self-righteous performance doesn't help, but the Cambodian refugee Haing S. Ngor is superb. Written by Bruce Robinson; pulsing music by Mike Oldfield. R. 62

LA PETITE BANDE—(1hr. 31m., '84) A group of young children run away from school and embark upon an almost magical series of adventures: a slapstick fairy tale with no dialogue—only music and sound effects. Dir. Michel Deville. PG. 96

LITTLE DRUMMER GIRL, THE—(2hrs. 11m., '84) No better than competent and efficient, this George Roy Hill production nevertheless preserves the central ideas of John le Carré's brilliant 1983 thriller. Diane Keaton is Charlie, the leading lady of a provincial English rep company, a minor actress of pro-Palestinian views who is kidnapped and then recruited by Israeli intelligence agents. The Israelis break down Charlie's myths about herself, convincing her that she's no more than a radical poseur; they turn her guilt, her sense of inauthenticity, against her. Charlie then becomes a double agent, passing back and forth between the Israelis and the Palestinians without quite knowing what she believes. In part the movie is about acting—a person without a self vibrating in response to moral passions that aren't her own, and Keaton, who understands these things, gives a taut and affecting performance. The adaptation by Loring Mandel gets most of the plot in but loses le Carré's atmosphere, his intricacy and knowingness. The filmmakers lay their cards faceup on the table—they explain everything instead of inducing us slowly, as le Carré does, into a secret. Klaus Kinski is miscast as the chief Israeli agent Kurtz, and Yorgo Voyagis, as "Joseph," the agent who mesmerizes Charlie, is handsome but stiff. R. 9, 61, 62, 83, 92, 234, 403, 407, 551, 554, 558, 567, 702, 792, 878, 883

LOVE IN GERMANY, A—(1hr. 50m., '84) In German, Eng. subtitles. Set in a German village during World War II, the story of a clandestine love affair between a local shopkeeper and a Polish prisoner of war. With Hanna Schygulla, Piotr Lysak, Armin Mueller-Stahl, Elisabeth Trissenaar, Bernhard Wicki. Dir. Andrzej Wajda. R. 86

MISSING IN ACTION—(1hr. 34m., '84) Chuck Norris stars as a Vietnam War POW who decides to take matters into his own hands when his claim that the MIA's are still imprisoned in North Vietnam is ignored. With M. Emmet Walsh, Lenore Kasdorf, James Hong. Dir. Joseph Zito. R. 41, 97, 99, 100, 201, 203, 210, 234, 401, 407, 413, 420, 428, 512, 523, 526, 533, 642, 653, 710, 714, 719, 728, 731, 732, 777, 790, 821, 857, 864

NICARAGUA: NO PASARAN—(1hr. 14m., '84) A documentary about the Nicaraguan revolution and the nation's struggle to survive in the face of massive U.S. economic and military pressure. Dir. David Bradbury. 2

NIGHT OF THE COMET—(1hr. 40m., '84) In this science-fiction comedy, the last survivors on earth set out to begin a new civilization in a Los Angeles populated by cannibalistic zombies and demented underground scientists. With Robert Beltran, Katherine Mary Stewart, Kelli Maroney, Mary Woronov, Sharon Farrell, Geoffrey Lewis. Dir. Thom Eberhardt. PG-13. 33, 46, 97, 100, 109, 206, 234, 300, 401, 407, 413, 420, 512, 536, 541, 558, 561, 604, 617, 625, 632, 648, 662, 702, 708, 714, 722, 731, 744, 777, 790, 801, 813, 825, 878, 883, 888

NIGHTMARE ON ELM STREET, A—(1hr. 31m., '84) A terrifying nightmare about a madman, shared by four small-town teenagers, begins to cross the border between their dreams and reality. With John Saxon, Ronee Blakley, Heather Langenkamp. Written and directed by Wes Craven. R. 16, 30, 80, 97, 100, 114, 118, 201, 205, 210, 234, 237, 306, 407, 408, 410, 411, 424, 427, 518, 519, 529, 531, 552, 567, 602, 603, 616, 621, 632, 649, 664, 714, 719, 727, 732, 733, 745, 777, 790, 801, 807, 819, 860, 862, 878, 883

NO SMALL AFFAIR—(1hr. 42m., '84) A romantic comedy about a teenage photographer and his coming-of-age pursuit of a down-on-her-luck club singer. With Jon Cryer and Demi Moore. Dir. Jerry Schatzberg. R. 23, 37, 58, 93, 109, 114, 118, 201, 206, 210, 212, 225, 236, 300, 305, 401, 410, 413, 418, 422, 428, 447, 448, 512, 526, 533, 536, 540, 544, 545, 566, 616, 621, 628, 629, 634, 640, 658, 663, 710, 711, 714, 717, 745, 747, 774, 791, 794, 796, 800, 807, 827, 830, 842, 857, 864, 867, 878, 886

NOT FOR PUBLICATION—(1hr. 27m., '84) The heroine of this comedy is a dedicated political worker who moonlights as a reporter for a disreputable scandal sheet. With Nancy Allen, David Naughton, Laurence Luckinbill. Dir. Paul Bartel. R. 57

OH, GOD! YOU DEVIL—(1hr. 36m., '84) Veteran comedian George Burns returns once again in the role of God, and this time around, he plays the Devil as well. With Ted Wass, Ron Silver, Roxanne Hart, Eugene Roche. Dir. Paul Bogart. PG. 22, 32, 70, 78, 109, 111, 118, 201, 206, 213, 225, 307, 401, 402, 412, 420, 427, 439, 512, 517, 519, 523, 541, 543, 554, 557, 561, 567, 606, 616, 625, 633, 640, 642, 648, 708, 710, 714, 716, 719, 732, 747, 774, 779, 783, 791, 794, 798, 800, 803, 806, 811, 830, 851, 867, 873, 879, 889

PARIS, TEXAS—(2hrs. 30m., '84) Reviewed in this issue. R. 55

PLACES IN THE HEART—(1hr. 50m., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this rather pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose. But Robert Benton's good taste muffles the movie; his extraordinary craftsmanship only disguises how sentimental the material is at heart. The threats to these characters all come from the *outside*, and when Benton makes it clear that God has sanctified them all, you wonder why he hasn't stretched God's tolerance a little further. Cinematography by Nestor Almendros. PG. 20, 30, 70, 92, 211, 225, 403, 420, 423, 501, 523, 531, 533, 541, 561, 566, 617, 625, 627, 632, 651, 700, 702, 705, 714, 722, 735, 745, 774, 793, 795, 827, 849, 857, 878

★ **PURPLE RAIN**—(1hr. 51m., '84) Prince, the tiny fop hero of Minneapolis rock 'n' roll, wears black breeches and stock ties hanging to his belly. He has full, curly hair, a thin, libidinous mustache, and plenty of liner around the eyes. He's easy to make fun of—no one this short should try to be sexy—until he begins to perform. This juicy, melodramatic movie, a mix of good and terrible, feels like a rock star's mixed-up confession and self-glorifying fantasy. Prince plays the Kid, who comes from a tragic home in which a black father, a failed musician, regularly beats his white mother, leaving the Kid traumatized, loveless, ungiving. He can only cut loose on stage, at a local rock club. The plot is banal, but that's not all there is to say about it. The off-stage scenes are no more than fragments in which a few generalized moods are developed, then extended and transformed in the numbers. At the climactic moments, *Purple Rain* says that rock gives you the power to transcend the pain and mess of your life; it speaks of revolution—personal, not social—with a fervor not heard in years. Along the way there are entertaining views of the Minneapolis rock scene, featuring Morris Day and his band, the Time. With Apollonia Kotero. Written by Albert Magnoli and William Blinn; dir. Magnoli. R. 36, 97, 235, 502, 524, 574, 654, 822

RAZOR'S EDGE, THE—(2hrs. 10m., '84) The dullest, most useless movie of the year, this remake of the 1946 "classic" (based on a preposterous novel by Somerset Maugham) has Bill Murray in the old Tyrone Power role—the young American who loses his illusions in World War I and then turns his back on a comfortable life in America and searches for the truth. This quest involves spending much time in Paris cafés and traveling to the Himalayas to consult a lama. Why didn't Murray and his friend, director John Byrum, update the material to the Vietnam period? Ugly, studio-bound, even poorly photographed, the twenties and thirties settings have the additonal effect of making Murray look anachronistic. With his sly mockery and his fast-shifting voices, Murray is completely a product of the media age. In any case, the story now makes no sense. The depressed Murray goes to India, climbs a mountaintop, stands there looking over the peaks and then returns to Paris a happy-go-lucky guy. But what did he learn up there? He never says. Are Hollywood people so bored with warm weather that they think turning blue is the way to enlightenment? A strong performance by Theresa Russell as a proper girl who becomes a slut. Everyone else is negligible. PG-13. 45

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7

SILENT NIGHT, DEADLY NIGHT—(1hr. 19m., '84) A teenage boy's traumatic memory of a Christmas in his childhood leads to a murderous rampage during the holiday season. With Robert Brian Wilson, Lilyan Chauvin, Gilmer McCormick, Toni Nero. Dir. Charles E. Sellier Jr. R. 37, 83, 109, 114, 118, 202, 206, 210, 212, 228, 234, 300, 403, 412, 422, 428, 439, 531, 541, 566, 616, 635, 642, 643, 648, 710, 714, 728, 733, 746, 777, 780, 785, 790, 806, 817, 821, 828, 841, 846, 861, 862, 879

SNOWDROP FESTIVAL—(1hr. 35m., '83) In Czech, Eng. subtitles. A wild boar, pursued by hunters and felled in a classroom, becomes a cause célèbre as competing hunting associations vie for its carcass: an absurdist comedy of rural manners. With Rudolf Hrusinsky, Jaromir Hanzlik, Jiri Schmitzer. Dir. Jiri Menzel. 2

SOLDIER'S STORY, A—(1hr. 42m., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, a martinet who punishes the soldiers he thinks conform to the white man's watermelon-boy image of blacks. Waters, an inverted racist, is so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed by director Norman Jewison in tight close-up, is portentious and gravelly, in the Jack Webb manner. Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. PG. 21, 44, 60, 104, 105, 109, 114, 118, 208, 210, 212, 234, 236, 237, 303, 401, 403, 412, 414, 420, 422, 426, 447, 450, 500, 512, 521, 528, 529, 541, 550, 559, 567, 602, 617, 632, 635, 637, 640, 649, 663, 667, 702, 708, 709, 711, 714, 719, 745, 755, 775, 782, 794, 795, 807, 810, 818, 828, 854, 863, 868, 873, 878, 883

★ **STOP MAKING SENSE**—(1hr. 28m., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—energetic but non-egotistical, with none of the clichés of demonic possession that may be Mick Jagger's most unfortunate contribution to the boredom of our time. Among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous. The director, Jonathan Demme, works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. 51

★ **STRANGER THAN PARADISE**—(1hr. 30m., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch is in full control of an extremely singular style. Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. R. 88

SUNDAY IN THE COUNTRY, A—(1hr. 34m., '84) In French, Eng. subtitles. On a Sunday afternoon in 1912, an elderly painter is visited by members of his family; as the day progresses, some inner truths about the family begin to reveal themselves, and the old man confronts a sense of his own mortality. With Louis Ducreux, Sabine Azema, Michel Aumont, Geneviève Mnich, Monique Chaumette. Dir. Bertrand Tavernier. G. 56

SWANN IN LOVE—(1hr. 50m., '84) In French, Eng. subtitles. Not exactly a fiasco but without doubt a waste of time. Director Volker Schlöndorff has made a movie of one section of the first volume of Marcel Proust's colossal novel, *Remembrance of Things Past.* The story couldn't be simpler: A certain Charles Swann (Jeremy Irons), a wealthy Parisian art-lover of the 1880s, is infatuated with a beautiful courtesan, Odette de Crécy (Ornella Muti), whose ample bosom he cannot stop nuzzling. He's wildly jealous, and he tries to possess her, but she lies to him about her past and present attachments; at the end of a long, confusing day, in which much music and food are consumed, they wind up in bed, where Swann makes love to her from the rear. So Proust's amazing fabric of memory and desire, perversity and pleasure has been reduced to a conventional tale with a few odd touches left in for the knowing. The movie is neither an adequate adaptation of Proust nor a self-contained movie, yet it can be enjoyed for the clothes and furniture, the air of heavyweight swank, the turbid splendor. Jeremy Irons is stiff, but as the sinister and egocentric Baron de Charlus, Alain Delon is superbly insolent. Cinematography by Sven Nykvist. R. 16, 56, 90, 534, 537, 821

TEACHERS—(1hr. 46m., '84) A look at the absurdities and crises of a contemporary urban high school that is being sued for awarding a diploma to an illiterate student. With Nick Nolte, JoBeth Williams, Judd Hirsch, Ralph Macchio, Allen Garfield, Lee Grant, Richard Mulligan. Dir. Arthur Hiller. R. 32, 442, 451, 505, 511, 547, 567, 638, 666, 730, 822, 885, 886

TERMINATOR, THE—(1hr. 47m., '84) Arnold Schwarzenegger plays the title role, a cyborg (part man, part machine) sent from the future to present-day L.A. to kill a woman and destroy the potential significance her life will have in years to come. With Michael Biehn, Linda Hamilton, Paul Winfield. Dir. James Cameron. R. 16, 24, 33, 80, 97, 100, 103, 118, 202, 203, 210, 223, 304, 307, 401, 407, 408, 410, 413, 422, 426, 500, 531, 533, 541, 545, 550, 554, 567, 616, 625, 635, 643, 650, 664, 714, 717, 722, 733, 745, 759, 777, 793, 801, 807, 822, 846, 858, 862, 879, 882

THIEF OF HEARTS—(1hr. 39m., '84) In this romantic thriller, a burglar robs a woman's diary and becomes her fantasy-lover. With Steven Bauer, Barbara Williams, John Getz. Dir. Douglas Day Stewart. R. 24, 33, 72, 118, 205, 411, 531, 567, 616, 651, 862, 878

TIMES OF HARVEY MILK, THE—(1hr. 27m., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 3

Revivals

CABIN IN THE SKY—(1hr. 39m., '43) A silly story about churchgoing-versus-hell-raising folk, this all-black musical is one of the few that provided a showcase for the tragically wasted talents of black performers. Eddie "Rochester" Anderson is an engaging comic ne'er-do-well and a very young Lena Horne an irresistible sinner, but the keystone of the movie is the tremendous Ethel Waters, radiant in numbers such as "Happiness Is Just a Thing Called Joe." The marvelous score also includes "Honey in the Honeycomb," and, in a show-stopping number, the dazzling Bubbles (John William Sublett) doing his specialty, "Shine." Dir. Vincente Minnelli. 10

DOUBLE INDEMNITY—(1hr. 46m., '44) Barbara Stanwyck gives a great performance as the steamy California slut who ensnares Fred MacMurray (the embodiment of the banality of evil) into murdering her husband for the insurance money). Edward G. Robinson is the bulldog-like insurance-company Javert. A taut, stunningly effective melodrama. Dir. Billy Wilder. 10

DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB—(1hr. 33m., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in three roles. 96

DUCK SOUP—(1hr. 10m., '33) Perhaps the most consistently hilarious of the Marx Brothers comedies, this satire of statesmanship, espionage, and war has never slipped from popularity. Including classic musical numbers, the famous "mirror" routine, and much else. Dir. Leo McCarey. 39

GARDEN OF THE FINZI-CONTINIS, THE—(1hr. 35m., '70) In Italian, Eng. subtitles. A beautiful, mournful, and elegiac portrait of wealthy Italian Jews who imagine themselves protected from Mussolini's persecution during the war. This way of life is gone forever—and the movie makes you feel the loss. Adapted from a novel by Giorgio Bassani. With Dominique Sanda, Helmut Berger and Lino Capolicchio. Dir. Vittorio De Sica. 5

LAST METRO, THE—(2hrs. 13m., '80) In French, Eng. subtitles. François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. The troupe's leader, a German-Jewish refugee, has gone into hiding under his own stage, listening to the actors above and trying to control their work through his wife. Truffaut builds his tolerant picture of normal life during the Occupation out of many small vignettes. With Heinz Bennent, Catherine Deneuve and Gérard Depardieu. 50

LIFEBOAT—(1hr. 36m., '44) A drama that takes place entirely on a lifeboat, written by John Steinbeck and Jo Swerling and directed by Alfred Hitchcock. Unsurprisingly, it gets a little claustrophobic, but the performances, especially Tallulah Bankhead's, are marvelous. Best scene: Hitchcock's cameo appearance. With William Bendix, Henry Hull and John Hodiak. 95

METROPOLIS—(2hrs., '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder is currently in release. Discovered footage and stills have been added to the new version; the cutaway silent-film titles have been retranslated and changed into subtitles; and the film has been retinted and rescored (with music by Adam Ant, et al.). 16, 54

NASHVILLE—(2hrs. 41m., '75) Scenes from the country-and-Western-music capital. Despite certain obvious flaws, such as imperfect allegory, and continuity and characterizations that suffer from too much chopping, this is an important and generally compelling film with a rich texture, good social observation, unforgettable scenes, and generally fine acting. With Henry Gibson, Ronee Blakley, Geraldine Chaplin, Lily Tomlin, Barbara Harris, Karen Black and Keith Carradine. Dir. Robert Altman. 39

PUMPING IRON—(1hr. 25m., '77) Lively, entertaining documentary about the muscle-mad body-building set who compete for Mr. Universe and Mr. Olympia titles. Depending on your predilection, it is either a chance to marvel at the body beautiful or the biggest freak show in town. With Arnold Schwarzenegger in the role that made him a celebrity, Louis Ferrigno and Mike Katz. Dir. George Butler and Robert Fiore. 5

RASHOMON—(1hr. 30m., '51) In Japanese, Eng. subtitles. A pinnacle of Japanese filmmaking and the first film to bring awareness of that country's cinema to America, about a violent crime as seen through the eyes of various witnesses. With Toshiro Mifune and Machiko Kyo. Dir. Akira Kurosawa. 96

SUSPICION—(1hr. 39m., '41) Mousy Joan Fontaine can hardly believe that gorgeous, ebullient Cary Grant is in love with her. After they marry, disbelief turns to fear that he really loves her money, and wants to kill her so he can have it all. A maliciously entertaining Hitchcock film, even if Fontaine makes you wish Grant would strangle her and get it over with. 95

SWING TIME—(1hr. 43m., '36) Fred Astaire and Ginger Rogers, in tip-top form. Best scene: Astaire's classic "Bojangles of Harlem" number. With Victor Moore and Eric Blore. Dir. George Stevens. 96

TO CATCH A THIEF—(1hr. 37m., '55) Cary Grant and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool, super-jaded heiress, manages to project sex appeal as well as elegance. Hitchcock, no doubt, can take credit for that, as well as for the sexual comedy that takes the place of real female-male chemistry between Kelly and Grant. The plot has Grant, an ex-jewel thief, using his old tricks to trap an impostor; it's short on thrills, but helped by the charm of the cast and the beauty of the surroundings. With Jessie Royce Landis and John Williams, who are marvelous. 39

TREASURE OF THE SIERRA MADRE, THE—(2hrs. 6m., '48) The John Huston classic, adapted from the novel by B. Traven about prospecting for gold in Mexico and the debilitating effects of greed on character. Bogart as the frightened, paranoid Fred C. Dobbs; Walter Huston, enchanting from first to last, as the tough old bird of a prospector; Tim Holt as the sweet young fellow who tags along; Alfonso Bedoya as the threatening bandit. 10

TURNING POINT, THE—(1hr. 59m., '77) Anne Bancroft plays an aging ballerina, and Shirley MacLaine her old pal—a dancer who left it all to marry and raise a family. The two get together when MacLaine's daughter (Leslie Browne) joins Bancroft's company, and a good deal of bitterness, jealousy, and fading-into-middle-age fear pours out. The outbursts seem corny, but the sparks between the women are real and one is drawn into their world. With Mikhail Baryshnikov and Tom Skerritt. Dir. Herbert Ross. 89

THEATER

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Performance length is approximate; changes are frequent; phone theater for exact time.

Broadway

Previews and Openings

Monday, November 12

ACCIDENTAL DEATH OF AN ANARCHIST—Jonathan Pryce stars in Dario Fo's satirical comedy, adapted by Richard Nelson; directed by Douglas C. Wager. Action takes place in an Italian police station, and Raymond Serra, Joe Grifasi, Patti LuPone, Bill Irwin, and Jerry Bamman have featured roles. Previewing now thru 11/14, Mon.-Sat. at 8, Wed. & Sat. at 2, $15-$25. After opening, 11/15, Mon.-Thurs. at 8, Sat. at 2, $20-$32.50, Fri. & Sat. at 8, $25-$35, Wed. at 2, $17.50-$27.50. **Belasco,** 111 W. 44th (239-6200). All major credit cards. 2 hrs., 10 mins.

HAARLEM NOCTURNE—A musical starring, directed, and conceived by Andre De Shields, featuring Debra Byrd, Ellia English, Freida Williams; co-directed by Murray Horowitz. Tues.-Thurs. at 8, Sun. at 7:30, $22.50-$26.50; Fri. & Sat. at 8 & 11, $25.50-$27.50. Previews now prior to a 11/18 opening. **New Latin Quarter,** 200 W. 48th (239-6200). All major credit cards. 2 hrs.

Now Playing

ALONE TOGETHER—Janis Paige and Kevin McCarthy star in Lawrence Roman's comedy that shatters the myth surrounding the "empty-nest syndrome." The couple tries to enjoy new-found freedom, but then the children start returning. Arnold Mittelman directs, and others in the cast are Kevin O'Rourke, Alexandra Gersten, Dennis Drake, and Don Howard. Mon.-Sat. at 8, Wed. & Sat. at 2; $22-$32.50. **Music Box,** 239 W. 45th St. (239-6200). All major credit cards. 2 hrs., 10 mins.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Marissa Chibas, Barbara Tarbuck, Patrick Breen, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3; $20-$30. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Keith Michell star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th St. (757-2626). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "Cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 mins. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert Theater,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, Stephen Lang, and Louis Zorich in Arthur Miller's play; directed by Michael Rudman. With Bruce Kirby, David Chandler, Jon Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter. Tues., Thurs., & Fri. at 8, Wed. & Sat. at 2, Sun. at 3; all performances $25-$42.50; thru 11/18. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 mins.Credit cards.

DESIGN FOR LIVING—George C. Scott directs Anne Swift, John Glover, and Frank Converse in a revival of the 1933 Noël Coward comedy about a *menage à trois* featuring Helena Carroll, Lisa Kirk, Richard Woods, Robertson Carricart, Arthur French. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3; $32.50; Fri. & Sat. at 8, $35; thru 12/30. **Circle in the Square,** 50th W.of Bdway (581-0720). 2 hrs., 20 mins. Major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial Theater,** 249 W. 45th St. (239-6200). 2 hrs., 45 mins. All major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin: Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. ● ● **IRLS**

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Chuck Stransky, Vincent Gardenia, Joseph Leon, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden Theater,** 252 W. 45th (239-6200). 2 hrs. All major credit cards. **IRLS**

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Ron Silver, Jerry Stiller, Candice Bergen, and Cynthia Nixon. The production's a wonder; the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore,** 243 W. 47th (239-6200). All major credit cards. 3 hrs., 15 mins. **IRLS**

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians, during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and Christopher Loomis. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

MY ONE AND ONLY—Don Correia plays a flying ace and Sandy Duncan an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. Featured are Charles "Honi" Coles, Don Amendolia, Georgia Engel, and Tiger Haynes. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3; $25-$45. **St. James Theater,** 246 W. 44th St. (398-0280). 2 hrs., 30 mins. All major credit cards. ● **IRLS**

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35. **Brooks Atkinson Theater,** 256 W. 47th (245-3430). 2 hrs., 25 mins. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—Jeremy Irons and Laila Robins co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, Cynthia Nixon, D. W. Moffett, and Vyto Ruginis.Tues.-Sat. at 8, $25-$37.50; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hrs., 40 mins. All major credit cards. **IRLS**

ROYAL SHAKESPEARE COMPANY—Shakespeare's *Much Ado About Nothing,* with Derek Jacobi, Sinead Cusack, Christopher Benjamin; Rostand's *Cyrano de Bergerac,* with Derek Jacobi, Sinead Cusack, John Bowe, John Carlisle, Tom Mannion, and Pete Postlethwaite. Terry Hands directs both plays. Here we have a triple triumph—for the company which displays such versatility, for England which can boast such theatrical culture and fertility, and for theater itself for feeling, thought, and humanity! Thru 1/20/85. Tickets to each play $25-$35. Limited number of $10 tickets at box-office at 10 a.m. daily (noon on Sunday) before each performance. Call theater for specific dates. **Gershwin Theatre,** 222 W. 51st St. (586-6510). All major credit cards. *Much Ado About Nothing* runs 3 hours, and *Cyrano de Bergerac* 3 hours and 15 minutes. IRLS

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards. **IRLS**

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry *(Dreamgirls)* Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Gail Nelson, Barbara Montgomery, and Martine Allard head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $25-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 40 mins. Major credit cards.**IRLS**

THE THREE MUSKETEERS—A new youth-oriented production of the musical adapted from the Alexandre Dumas classic by William Anthony McGuire and Mark Bramble, with score by Rudolf Friml, lyrics by P. G. Wodehouse and Clifford Grey. Michael Praed, Ron Taylor, Chuck Wagner, and Brent Spiner head the cast, with Liz Callaway, Ed Dixon, and Marianne Tatum. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Fri. & Sat. at 8, $25-$45; Wed. at 2, $17.50-$37.50. **Broadway,** Bdway at 53rd (239-6200). 2 hrs., 30 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Donald Berman and Sam Freed; Max Cantor and Peter Ratray do the matinees. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes Theater,** 240 W. 44th St. (944-9450). 3 hrs., 30 mins. All major credit cards.● ●

WHOOPI GOLDBERG—Ms. Goldberg appears in an evening of standup comedy and political satire. Tues.-Thurs. at 8, Fri. & Sat. at 8 & 11, Sun. at 3; $22.50-$30. **Lyceum**, 149 W. 45th (239-6200). Major credit cards.

Off Broadway

AFTER THE FALL—Frank Langella and Dianne Wiest star in a revival of Arthur Miller's play about a man's quest for some key to join together the disparate elements in his life; directed by Jon Tillinger. Tues.-Sat. at 8, Sat., Sun., & Wed. at 2. **Playhouse 91**, 316 E. 91st St. (831-2000).

A...MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Tonya Pinkins, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate**, 160 Bleecker St. (475-5120).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and exacting child. The piece is full of astonishing and funny feats. Tues.-Sat. at 8, Sat. at 2; Sun. at 3 & 7; $19-$25. **Lamb's Theatre**, 130 W. 44th St. (997-1780).

THE BALLAD OF SOAPY SMITH—Michael Weller's saga about the rise and fall of the legendary con-man during the Klondike gold rush; directed by Robert Egan. The cast of 31 is headed by Denis Arndt in the title role. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 12/9. **Public/Newman Theater**, 425 Lafayette St. (598-7150).

BALM IN GILEAD—Lanford Wilson's play is a witty portrait of street life set in an all-night coffee shop, directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $26-$28; thru 11/25. **Minetta Lane Theater**, 18-22 Minetta Lane (420-8000).

BETWEEN RAILS—Eric Hertz's play about an aging black housekeeper and her cat as they ride a train south after 40 years in the north. Thelma Louise Carter stars; directed by Hal Scott. Tues.-Sat. at 8, Sun. at 7:30, Sat. & Sun. at 2:30; $15-$17; thru 11/25. **South Street Theater**, 424 W. 42nd (279-4200).

BLUE WINDOW—Craig Lucas's comedy brings together seven persons before, during, and after a dinner party. He's a canny manipulator of words and perceives the interesting play of characters with the eye of an enterprising satirist. Under Norman Rene's direction, a cast of seven--Margo Skinner, Matt Craven, Maureen Silliman, Randy, Danson, Chritine Estabrook, Brad O'Hare, and Lawrence Joshua--gives precise, polished performances. Tues.-Fri. at 8, Sat. at 7 & 10, Su. at 2 & 4:30; $20. **Theatre Guinevere**, 15 W. 28th St. (686-1470).

BURKIE—Bruce Graham's play set in a Philadelphia suburb focusing on a man and his two children; directed by Lynn Thomson; with Eddie Jones, Jeffrey Hayenga, Caryn West, Sam Coppola. Wed.-Fri. at 8, Sat. at 3 & 8; Sun. at 3 & 7; $11-$14; thru 11/18. **Hudson Guild**, 441 W. 26th St. (760-9810).

CAP AND BELLS—Luigi Pirandello's comedy of sexual improprieties, insanity, and small-town paranoia, starring Frank Gero; directed by John Ferraro. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $20; thru 11/25. **Judith Anderson**, 422 W. 42nd (279-4200).

COMING OF AGE IN SOHO—A new play, written and directed by Albert Innaurato, deals with the life of a woman composer; with Christine Rose, Paula Lawrence, Chad Lowe, John Proccacino, and Ralph Byers. 11/20-1/13/85. **Public/Martinson Hall**, 425 Lafayette St. (598-7150).

DIAMONDS—Musical revue about baseball featuring music and lyrics by Comden and Green, Cy Coleman, Kander and Ebb, among others; directed by Harold Prince. Loni Ackerman, Scott Holmes, and Dick Latessa are featured. From 11/27. **Circle in the Square Downtown**, 159 Bleecker St. (254-6330).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse**, 181 Sullivan St. (674-3838). ● ●

FEATHERTOP—Musical with music and lyrics by Skip Kennon, book by Bruce Peyton; directed by Susan Schulman. Based on a short story by Nathaniel Hawthorne, play is set in 18th-century witch-haunted New England. With David Barron, Laura Dean, Alexandra Korey. Tues.-Sat. at 8, Sun. at 3 & 7:30; $10 & $12; thru 11/18. **WPA**, 138 Fifth Ave. (206-0523).

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author. With Frances Fisher, David Andrews, Page Johnson, and Stephen Mendillo. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. Circle Repertory. **Douglas Fairbanks**, 432 W. 42nd (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks; featuring Sudie Bond, Anthony Heald, Christopher Curry, Patricia Kalember. There is good work from the entire cast and a lovably ludicrous performance by Heald. Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $16-$18. **Astor Place**, 434 Lafayette St. (254-4370).

THE GOLDEN LAND—An English-Yiddish musical, directed by Howard Rossen, recounting songs and scenes of the immigrant experience, beginning at Ellis Island, progressing straight through to the movie-mogul scene. Sat. at 8:30, Sun at 2 & 5:30; $12-$19.50; thru 12/30. **Norman Thomas Theater**, 111 E. 33rd St.(689-7610).

HUSBANDRY—Patrick Tovatt's play about a family and their farm; directed by Jon Jory; with Gloria Cromwell and Deborah Headwall. 11/27-12/23. **Manhattan Theater Club/Downstage**, 321 E. 73rd St. (472-0600)

I HEAR MUSIC...OF FRANK LOESSER AND FRIENDS—Jo Sullivan stars in this musical with Colin Romoff, Greg Utzig, Douglas Romoff, Brian Slawson, and Ed Joffe. Tues.-Fri. at 9, Sat. at 9 & 11:30, Sun at 3; $17.50-$22.50. **The Ballroom**, 253 W. 28th St. (594-0326).

IN CELEBRATION—David Storey's play, first produced in London in 1969, focuses on a British coal miner, his wife, and their three sons who reunite to celebrate the couple's 40th anniversary; directed by Lindsay Anderson. With Malcolm McDowell, Frank Grimes, Margaret Hilton. A Manhattan Theatre Club production. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $23-$25. **Space at City Center**, 131 W. 55th (944-9300).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Marge Kotlisky, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, Cristine Rose, and Alan Rosenberg. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Lucille Lortel**, 121 Christopher (924-8782).

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. With Stuart Zagnit, Scott Wentworth, Barbara McCulloh. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $22-$27.50. **Audrey Wood Theatre**, 359 W. 48th (307-5452).

LA BOHEME—Linda Ronstadt sings the role of Mimi, the seamstress in Puccini's opera, and Gary Morris is Rudolfo; they alternate the starring roles with Patti Cohenour and David Carroll. Cass Morgan plays Musetta. With Bill Carmichael, Keith David, Merwin Goldsmith, Nancy Heikin, John Herrera, James Judy, Joe Pichette, Marcie Shaw, Michael Willson. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 12/30. **Public/Anspacher**, 425 Lafayette (598-7150).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $27.50-$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $30-$35. **Orpheum**, 126 Second Ave. (239-6200). ● ●

LOSING IT—Jon Klein's comedy about two men learning to cope with the absence of women in their lives; directed by Andrew Cadiff; featuring Jeff Alan-Lee, Richard Karn. **Provincetown Playhouse**, 133 MacDougal St. (777-2571).

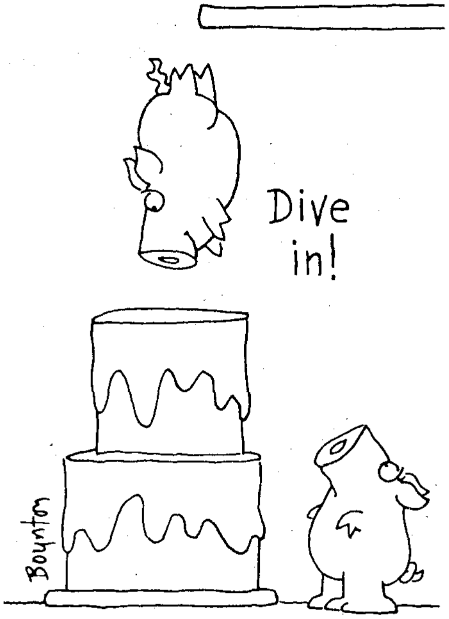
THE MISS FIRECRACKER CONTEST—Holly Hunter in Beth Henley's comedy about a Southern woman with a shady past; directed by Stephen Tobolowsky. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $20-$24. **Westside Arts**, 407 W. 43rd (541-8394).

OBLOMOV—John Ginman's adaptation of the 19th century Ivan Goncharov novel, starring Robin Swados, is a one-man show about the lonely life of a fallen Russian aristocrat; directed by Franklyn Lenthall. Wed.-Mon. at 8; $10; thru 11/19. **Raft Theatre**, 432 W. 42nd St. (274-4200).

OY MAMA! AM I IN LOVE!—Mary Soreanu in a Yiddish show (English subtitles) by M. Blum, E. Linderman, Y. Alper; directed by M. Greenstein. Wed. at 2 & 8, Sun. at 2 & 5:30, Sat. at 8:30, Thurs. at 2; $12.50-$21.50. **Town Hall**, 123 W. 43rd (921-9447).

PACIFIC OVERTURES—Revival of the play, with music and lyrics by Stephen Sondheim and book by John

The Stouffer Westchester Hotel and Nestlé present the CHOCOHOLIC WEEKEND



NOVEMBER 23-25, 1984
For details or reservations call (914) 694-5400 or 1-800-HOTELS-1

Weidman, which chronicles the arrival of Commodore Perry in Japan in 1853; directed by Fran Soeder. Tues.-Sat. at 8, Wed. at 2, Sat. & Sun. at 3; $15-$30. **Promenade,** Bdway at 76th (239-6200).

A PLAY FOR THE DEVIL—Leon Liebgold and Zypora Spaisman star in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Beker. With Jack Rechtzeit, Ibi Kaufman, I. W. Firestone, Marilyn Gold. Sat. at 8:30, Sun. at 2 & 5:30; $10-$14; thru 3/3/85. **Folksbiene,** 123 E. 55th (755-2231).

THE POKER SESSION—Keith McDermott stars in a revival of Hugh Leonard's play; directed by Albert Harris. Story of a man's first night home from a mental institution; with Steve Vinovich, Ruby Holbrook, Jessie Jones. Tues.-Sat. at 8, Sun. at 7; $16; thru 11/18. **Theatre Off Park,** 28 E. 35th St. (679-6283).

THE PRETENDER—Harvey Parker's romantic play, directed by Ellyn Gersh; with Stanley Bojarski, Maureen Kilmurry, Cornelia Mills, and Craig Wroe. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12-$18. **Chernuchin Theater,** 314 W. 54th St. (581-3044).

SHADES OF HARLEM—Re-creation of an evening at the Cotton Club of the '20s, in the style of the period, with music composed by Frank Owens, Waller, Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes the jitterbug, cakewalk, and tap. Mical Whitaker directs the cast. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22.50. **Village Gate,** Thompson and Bleecker (475-5120).

STREETSONGS—Geraldine Fitzgerald appears in a one-woman musical entertainment described as "songs I might sing walking along the street"; directed by Richard Maltby, Jr. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7; $18-$20; thru 11/25. **Actors Playhouse,** 100 Seventh Ave. So. (724-3111).

THROUGH THE LEAVES—Franz Xaver Kroetz's play, directed by JoAnne Akalaitis and starring Ruth Malezech and Frederick Neumann. Tues.-Sun. at 8, Sat. & Sun at 3; $14; thru 11/25. **Public/Other Stage,** 425 Lafayette St. (598-7150).

WHAT'S A NICE COUNTRY LIKE YOU STILL DOING IN A STATE LIKE THIS?—This satirical musical by Cary Hoffman and Ira Gasman, directed by Miriam Fond, is a delightfully revised and updated version of the revue that appeared some years ago under the same title, with additional apt, amusing, social, and political commentary. Wed.-Fri. at 7, Sat. at 7 & 10, Sun. at 3 & 7; $15. **American Place Theatre,** 111 W. 46th St. (247-0393).

TRIPLE BILL—Rosalyn Drexler's three one-act plays *set in the Chelsea Hotel, entitled Transients Welcome: Room 17C, Studio With a Skylight,* both directed by John Vaccaro, and *Lobby,* directed by Scott Whittman. Cast includes Crystal Field, Billy Gallo, John Barilla, Suzanne Smith, Ruby Lynn Reyner, Bill Evans, John Vaccaro, Terry Robinson, Georgia Wise, and Harvey Perr. Thurs.-Sun. at 8; $4. **Theater for the New City,** 162 Second Ave. (254-1109).

WELCOME TO BLACK RIVER—Samm-Art Williams's play takes place during a hurricane in rural North Carolina in 1958. It concerns two families of sharecroppers, one white, one black; directed by Walter Dallas. Thurs.-Sat. at 7:30, Sun. at 3; $5; from 11/15. **New Federal Theatre,** 466 Grand St. (598-0400).

Theater Companies

AMERICAN JEWISH THEATRE—Ernest Joselovitz's *Jesse's Land,* directed by Jeffrey Martin, is set in rural Connecticut and depicts a property struggle between a wealthy immigrant and his daughter-in-law. Tues., Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; thru 11/15. **92nd St. Y,** 1395 Lexington (427-6000).

AMISTAD—Black/Latin/Asian Theatre Company opens the season with its own dramatization of an actual event, *The Rehearsal,* directed by Samuel Barton. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/18. **INTAR Stage 2,** 508 W. 53rd St. (387-1089).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Chicago Theater,** 351 E. 74th St. (772-8707).

CIRCLE REPERTORY—James Paul Farrell's *Bing and Walker,* a comedy dealing with the friendship between a brain-damaged man and his sister's ex-boyfriend; directed by Dan Bonnell; with Stephanie Musnick, Everett Power, Jack Davidson, Samantha Atkins. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $22.50-$25; 11/21-12/29. **Circle Rep,** 99 7th Ave. So. (924-7100).

CITY STAGE CO.—*Iphigenia/Agamemnon,* by Euripides and Aeschylus, translated by Robert Fagles. Tues.-Sun. at 8, Sat. & Sun. at 3; $15; 11/26-12/2. **CSC Theater,** 136 E. 13th St.(677-4210).

ENSEMBLE STUDIO THEATRE—Richard Greenberg's *The Bloodletters,* a comedy about the human condition centering around a son with an embarrassing personal ailment; directed by Shirley Kaplan. Tues.-Sat. at 8, Sun. at 2 & 7; $10-$12; from 11/17. **EnsembleTheatre,** 549 W. 52nd (247-3405).

EQUITY LIBRARY THEATRE—Revival of *The Bells Are Ringing,* with book and lyrics by Betty Compdon and Adolph Green, music by Jule Styne. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 11/18. Story tells of a warmhearted telephone answering service operator. 11/29-12/16: Revival of William Marchant's 1955 *The Desk Set,* about computers; directed by Lise Liepmann.**Equity Library Theatre,** 310 Riverside Dr. & 102rd (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $7.50-$10. **Theatre,** 2 Bond St. (473-1472).

FOURTH WALL REP POLITICAL THEATER—*Can o' Worms,* comedy revue, satire, and improvisation Fri. & Sat. at 8, Sun. at 7:30; $5. **Truck & Warehouse,** 79 E. 4th St. (254-5060).

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Theatre in the Time of Nero and Seneca* (translation by Alma Law). Nero confronts his tutor in a deadly play within a play; directed by Eve Adamson; with Craig Smith; thru 11/25. In repertory with Shakespeare's *Cymbeline;* thru 12/16. Thurs.-Sat. at 8, Sun. at 3; $10. **Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Isaac Bashevis Singer's *Schlemiel the First* is based on a collection of his own short stories about a middle-aged man who is sent through the world to spread the wisdom of a mythical village in Poland; directed by Edward M. Cohen. Tues., Wed., Thurs., Sat. at 8, Sun. at 2 & 7; $12-$15. **Theatre,** 344 E. 14th St. (279-4200).

LUNCHTIME THEATRE—Tennessee Williams's *I can't Imagine Tomorrow,* in its New York premiere, with Norma Fire and John Boylan. 11/19-20, 26-30 (but not 11/22), daily at noon. Bring lunch, coffee is free, and so is admission. **Quaigh Theater,** 108 W. 43rd St. (221-9088).

LA MAMA E.T.C—In the Cafe: *Innocents,* conceived by Tom Pile and Carol Gerber, looks at the heart of rock 'n' roll and the people who made the music, through the legend of Buddy Holly. In the annex: *Shepard Sets,* three plays in repertory by Sam Shepard; *Black Bog Beast Bait, Suicide in Bb,* and *Angel City,* directed by George Ferencz. Wed.-Sun. & Mon. at 7:30, Sun. at 3; $10-$15; from 11/16. Call for specific dates. **La MaMa, ETC.,** 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Donald Wollner's *Kid Purple,* a satire on love, boxing, and Jewish mothers; directed by Donald Scardino; featuring Sam McMurray as The Kid (he was born purple from the neck up), Melodie Somers, Joyce Leigh Bowden, Lyn Greene, and Ellis 'Skeeter' Williams. Wed.-Sat. at 8, Sun. at 3; thru 12/9. **Susan Bloch Theatre,** 307 W. 26th St. (279-4200).

NEGRO ENSEMBLE COMPANY—Joseph Walker's *District Line,* a play that takes place at a taxi stand on the border of Maryland and Washington, D.C.; directed by Douglas Turner Ward. 11/20-12/23. **Theatre Four,** 424 W. 55th (575-5860).

NEW YORK THEATRE WORKSHOP—11/7-9 at 8, 11/10 at 7 & 10: Sheldon Rosen's *The Grand Hysteric* and *The Box;* the first about a disturbed young man and his therapist, the second about two men in an existential vaudeville. 11/14-16 at 8, 11/17 at 7 & 10: Victor Steinbach's *My Life in Art,* about a Broadway star and a farmer. 11/21, 23, at 8, 11/24 at 7 & 10, 11/25 at 7: Christopher Ceraso's *A Fool's Errand,* about a clown.$7.50. **Perry St. Theater,** 31 Perry St. (279-4200).

PAN ASIAN REPERTORY—Linda Kalayaan Faigao's *State Without Grace,* about a woman's return to the Philippines and her struggle with native traditions. Wed.-Sat. at 8, Sat. at 2 & Sun. at 3 & 7; $10-$14; from 11/14. **Actors Outlet,** 120 W. 28th (255-7293).

PLAYWRIGHTS HORIZONS—Peter Parnell's *Romance Language* is a comic fantasy that takes 19th century writers and their characters on a trip through America; directed by Sheldon Larry. With Al Carmines, Cynthia Harris, William Converse-Roberts. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $18-$10. **Mainstage,** 416 W. 42nd St.(564-1235).

REPERTORIO ESPANOL—Gloria Gonzalez's *Cafe Con Leche;* Federico Garcia Lorca's *Bodas de Sangre; Dona Francisquita,* a Spanish zarzuela (operetta). $8-$10. **Gramercy Arts,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Mystery of Irma Vep,* a penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun at 8; $18. **One Sheridan Square** (691-2271).

ROYAL COURT REP—Phyllis Craig's *Mystery Weekend,* Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,* Mon. at 8; *Murder One,* Tues. at 8; $7. **Royal Court Theater,** 301 W. 55th (997-9582).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx. Line,* about man's desire to be first. Seth Bornstein's *Hanging On,* directed by Edward Medina. Brother Theodore appears Saturdays. Phone for times. **Theater,** 15 W. 13th (675-6677).

WEST SIDE REPERTORY—A revival of Arthur Pinero's *Trelawny of the 'Wells',* a comedy revolving about a delicious involvement between broad-minded show-business people and some narrow-minded members of the aristocracy. Fri.-Sun. at 8, Sun. at 3; $7; thru 2/3/85. **West Side Repertory Theatre,** 252 W. 81st St. (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANNA—Viveca Lindfors stars in a one-woman show about a Gypsy Swedish woman, conceived and adapted by Lindfors from the diary of Anna Olsdotter-Wing; directed by Linda Laundra. Sundays only, at 3 & 7; $8. **Writers Theater,** 133 2nd Ave. (777-8927).

ANONYMOUS—A musical by Vincenzo Stornaioulo and Giancarlo De Matteis is concerned with the election of the first black pope; set in the 21st century, with the Vatican moved from Rome to New York City. Thurs.-Sat. at 7:30, Sun. at 3; $10; thru 11/18. **AMAS Theater,** 1 E. 104th, 3rd floor (944-9300).

THE BACHELOR'S WIFE—Musical with book by Anthony Stimac, music by Andy Badale, and lyrics by Barbara Fried, based on Wycherley's *The Country Wife.* Thurs.-Tues. at 8; $8; thru 11/13. **Musical Theatre Works,** 133 Second Ave. (677-0040).

BLEACHER BUMS—Joe Mantegna's comedy about diehard fervent fans who have suffered through 39 years without a contending team. Thru 11/18; $6. **Park Ave. Church,** 1010 Park Ave. (736-9099).

THE CELL—South African playwright Harold Kimmel's play about what apartheid does to white people; also Salaelo Maredi's *For Better Not For Worse.* 11/15-18 at 8; $6. **Divine,** 50 E. 7th (260-7803).

CLARA—*Ann Bleyer's study of Clara Schumann's* relationships with her husband Robert, and her lover, Johannes Brahms; with Kristin Reeves, Richard Smithies, Lenore Harris, directed by Charles Baird. Thurs.-Sat. at 8, Sun. at 2; $6; thru 11/18. **Theatre of the Ethical Society,** 2 W. 64th St. (874-5210).

COMMON GROUND CHEKHOV—Three Anton Chekhov *stories, ranging from comic to pastoral,* translated by Constance Garnett, directed by Norman Taffel. Fri. & Sat. at 8, Sun. at 3; $6; thru 12/2. **Common Ground,** 29 Wooster St. (924-0077).

CRACKED—Three one-act comedies about life's more offbeat moments, by B. B. Fletcher; directed by Randy Frazier & Lorna Littleway. Wed.-Sat. at 8; $6; thru 12/1. **American Theatre,** 314 W. 54th St. (279-4200).

DELIRIOUS—J. Bunzel's play about sex and drugs and MTV; directed by Leah Joki. Wed.-Sat. at 8; $6; thru 11/18. **Acting Studio,** 31 W. 21st (989-1588).

DOUBLE BILL—Fred Fondren's *Dog With No Front Paws* and Douglas Mendini's *Arizona Cowboys,* each explores an approach-avoidance attraction between men. Thurs. at 8, Fri. & Sat. at 10; $8. **Prometheus,** 239 Fifth St. (477-8689).

DOUBLE BILL—William Saroyan's *Hello Out There!,* directed by Ion Serban, and Thornton Wilder's *Short Happy Journey,* directed by Roy F. Barnitt. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/18. **American Renaissance Theatre,** 112 Charlton St. (929-4718).

DOUBLE BILL—Michael Moyahan's *Wise and Foolish Pilgrims,* directed by Bill Koch; *Curious Clue,* directed by James Shaffer. Fri.-Sun. at 8; $6; thru 12/2. **Ark,** 277 Park Ave. So. (475-1216).

DOUBLE BILL—John Finch stars in John Gill's *From the Diary of Peter Doyle* and also in Frank Hoffman's *Nothing But Heartache.* The first is about the young horse-car driver who met Walt Whitman, the second about three inhabitants of San Francisco's Tenderloin district. Nicholas Deutsch directs all. 11/15, 16, 18 at 8, 11/17 at 7 & 9:30; $5. **Lesbian and Gay Community Services Center,** 208 W. 13th (243-1302).

FRANNY THE QUEEN OF PROVINCETOWN—John Preston's story, starring A. L. Franklin, about Franny, who "even in leather would look like a queen". Thurs.-Sun. at 8:30, Sat. at 7 & 10; $10. **Shandol**, 137 W. 22nd St. (279-4200).

FROM BEHIND THE MOON—Ralph Pezzulo's play about life among the disenfranchised in present-day United States; starring Victor Slezak; directed by Linda Chapman. Thurs.-Sun. at 8; $4; thru 11/25. **The New City**, 162 Second Ave. (254-1109).

THE GARDEN OF EARTHLY DELIGHTS—A dramatization of Hieronymous Bosch's painting in a collaboration between choreographer/director Martha Clarke, composer Richard Peaslee and the Music-Theatre Group. With Margie Gillis, Marie Fourcaut, Lila York, Steve Silverstein, Polly Styron, and William Ruyle. Tues.-Fri. at 8, Sat. at 7 & 9; $10-$20; 11/13-12/8. **St. Clement's**, 423 W. 46th St. (265-4375).

HAMLET MACHINE—Heiner Muller's play about the conflict and contrast of East and West, not of politics, but of contemporary intellectuals who can cross the borders but whose ideas must be left behind; directed by Uwe Mengel.Thurs-Sun. at 8; $4. **Theater for the New City**, 162 Second Ave. (254-1109).

HAUNTED LIVES—John Pielmeier's three one-act plays: *Witch's Brew, A Ghost Story* and *A Gothic Tale,* each about problems of fear and loneliness; directed by Frank Licato and Robert Clem. Wed.-Fri. at 8, Sat. at 7 & 10; $8; thru 11/17. **Inroads Theatre**, 150 Mercer St. (849-8148).

INACENT BLACK AND THE BROTHERS—A. Marcus Hemmphill's play about an attractive angel who visits a family after the father's death; directed by Mikell Pinkney. With Louise Stubbs, Gwendolyn Ricks-Spencer, Karen Charles, Lance Hardy, Clifton Powell, and Richard Williams. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; $11-$12.95. **Billie Holiday Theatre**, 1368 Fulton St., Bklyn (636-0919).

LA RONDE—Revival of Arthur Schnitzler's comedy of love in old Vienna, reset in America during the '20s; directed by Samuel Cucher. With Erika Petersen, Steven Crossley, Ellen Margulies, Jim DeMarse, Kenned MacIver, Annabelle Gurwitz, Darrie Lawrence, Tom Hafner, Alan Reed Jacobs. Thurs.-Mon. at 8; $6; thru 11/21. **Ohio Theatre**, 66 Wooster St. (226-7341).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m., & 8; Sun. at 2 & 5; $10-$18. **Heckscher**, 1230 Fifth Ave. (534-2804). ●

MARRIAGE—Gogol's comedy about people who cannot differentiate between dreams and reality. Fri. & Sat. at 7:30; $8; thru 1/26/85. **Theater in Action**, 430 W. 14th (873-5987).

THE MISER—Moliere's comic masterpiece, featuring John Newton, is the story of a notorious skin-flint; directed by Janet Hayes Walker. Thru 11/25. **York Theater**, 2 E. 90th (534-5366).

THE MOLLUSC—Hubert Henry Davies's 1907 comedy describing how "molluscing behavior" turns a staid household topsy-turvy; directed by Henry Fonte. Thurs.-Sat. at 8, Sat. & Sun. at 2; $8; thru 11/25. **Nameless Theatre**, 125 W. 22nd (246-6538).

THE NEST—Franz Xaver Kroetz's play about a couple about to have a baby. Thurs.-Sat. at 8, Thurs. at 11 a.m., Sun. at 2; $7; 11/14-12/9. **New Theatre of Bklyn**, 800 Union St. (252-6470).

1959-60—Conceived and directed by Gibson Glass, a retrospective of Happenings and Performance Art during those years. Wed.-Sun. at 8, Sun. at 3; thru 11/21. **New Vic**, 219 Second Ave. (852-4096).

A PLAY OF OUR OWN—Deaf playwright Dorothy S. Miles's play about a misunderstanding between a deaf and a hearing family; directed by Alan Barwiolek, with Deborah Bosworth, Richard Chenault. Fri. & Sat. at 7:30, Sat. & Sun. at 3; $10; thru 11/17. **N.Y. Deaf Theatre**, 620 E. 13th St. (741-5126).

REHEARSAL FOR MURDER—Comedy, written and directed by John Patrick Hart, about a playwright-producer blackmailed into hiring four dreadful actors for his Broadway comeback. Wed.-Fri. at 8; Sat. at 7 & 10, Sun. at 3; $12. **Village Performers**, 98A 3rd Ave. (505-6601).

THE SECOND BEGINNING—Emanuel Fried's play about a woman's conflict between her marriage and politics; directed by Richard E. Hughes. Wed.-Sat. at 8; $8; 11/21-12/15. **Writers Theatre**, 133 Second Ave. (777-8927).

SNOWMAN—Douglas Braverman's play about a girl who picks up a stranger in a bar on Staten Island and takes him home; directed by Warren Robertson; starring Jesse Doran and Anna Stuart. Fri.-Sat. at 8, Sun. at 2:30 & 8; $6; thru 11/25. **Actors Repertory Theater**, 303 E. 44th St. (687-6430).

SPOON RIVER ANTHOLOGY—A dramatization of poems by Edgar L. Masters about individuals who

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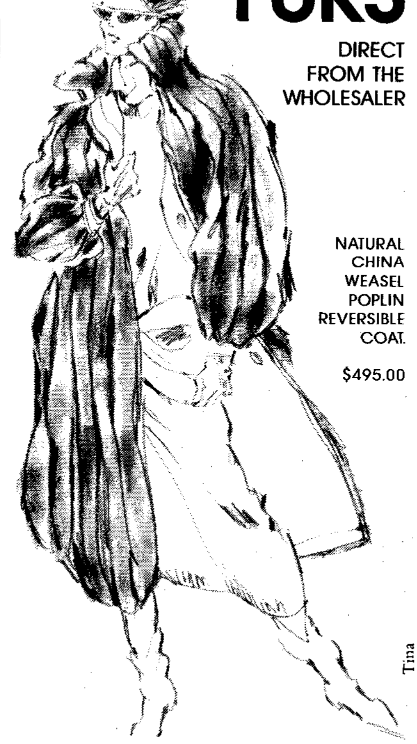

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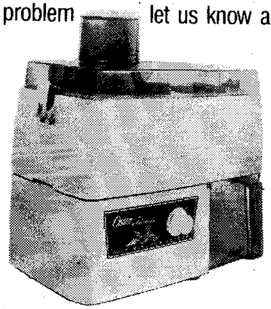

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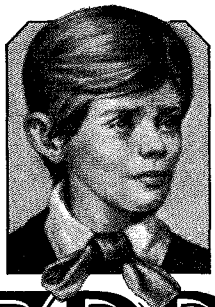

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lived and died in a quiet Illinois community; directed by Joan Mazzonelli. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/18. **Hartley House**, 413 W. 46th (787-1073).

STAGE DIRECTIONS—Israel Horovitz's play about two sisters and a brother who despise one another, yet need each other after an accident to their parents; directed by Gary Canier. 11/12 at 6:30, 11/13 at 8; $4. **New Vic**, 219 Second Ave. (564-0669).

STARTING IN THE MIDDLE—A humorous exploration of the 'contemporary woman,' written by and starring Sally-Jane Heit; directed by Leslie Eberhard. Thurs.-Sat. at 8, Sun. at 3; $8; 11/19-12/9. **Riverwest Theatre**, 155 Bank St. (243-0259).

STRAWBERRY FIELDS FORGOTTEN—Sevasti E. Zographos's look at today's youth, seen in the reflection of John Lennon's death. 11/18-20, 12/1, 5-8, 12-15 at 8, 12/1, 9, 15 at 3; $6-$8. **New Vic Theater**, 219 Second Ave. (793-5563).

TARTUFFE, THE CON MAN—Moliere's comedy, presented by an interracial cast, depicting the antics of Tartuffe, who uses religion as a veneer for vice. 11/16 at 7:30, 11/17 & 18 at 4; $4. **Technical Auditorium**, 186 Jay St., Bklyn (643-5511).

TELL ME THE TRUTH ABOUT LOVE—A musical revue tracing love and romance from the woman's point of view through the musical observations of 20th-century male composers and lyricists; with Jane Kimbrough, Jennifer Naimo, and Barbara Surosky. 11/19, 20, 11 at 4 p.m., 11/24 at 2:30 p.m. All are free. **Donnell Library Center**, 20 W. 53rd (595-6743).

TAKE ME HOME—*Ward Morehouse III's* play about a Savannah-based family's finally coming to come to grips with their affections; with Dorin Seymour, Dulce Mann, and Gail Wynters; directed by John Guitz. 11/14-17, 29-12/1 at 8; 12/2 at 3; $5. **Beekmann**, 314 W. 54th (664-9192).

THEODORA, SHE-BITCH OF BYZANTIUM—Charles Busch's adaptation of the Sardou 1884 play about a sixth-century empress who unwittingly falls in love with a revolutionary. Charles Busch plays Theodora. Thurs-Sat. at 10; $5; thru 12/2. **Limbo Lounge**, 647 E. 9th (475-5621).

THE THEATRE OF PERETZ—Isaiah Sheffer's revue, directed by Jonathan Levi, consists of a variety of scenes and songs from turn-of-the-century Poland, with a cast of 14 and an ensemble of four Klezmer musicians. 12/8 & 11 at 8, 12/9 at 3; $5-$10. **Congregation Rodeph Sholom**, 7 W. 83rd (362-8800).

TIES THAT BIND—Claudette Brown's play about a family reunion and what happens when all get together; directed by Corine Kemp-Scott. Thurs.-Sat. at 8, Sun. at 3; $13; 11/15-29. **West End Theatre**, 302 W. 91st St. (368-4038).

THE TINKER'S WEDDING—John Synge's comedy set in Ireland at the turn of the century; directed by Nye Heron. Thurs.-Sat. at 8, Sun. at 3 & 8; $6, $8; thru 11/18. **Irish Arts Center**, 553 W. 51 St. (757-3318).

TRIPLE BILL—Jean Colonomos's *Carrie, Round Trip,* and *Voice Prints;* all directed by Melanie Sutherland. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 11/25. **18th St. Playhouse**, 145 W. 18th St. (768-6110).

TRIXIE TRUE TEEN DETECTIVE—A musical comedy spoof by Kelly Hamilton, performed by the FIT *Drama Workshop.* 11/15-17 at 8; $7. **Fashion Institute of Technology**, 227 W. 27th (760-7710).

THE WEEKEND—Christopher Jones's tale of what happens when men's friendships and loyalties are undermined; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun at 3; $8; 11/15-12/9. **Apple Corps Theater**, 336 W. 20th St. (929-2955).

WE'RE HOME—Theater piece featuring rarely-heard songs and new music of composer/lyricist Bob Merrill, telling a story through his music; with Rita Gardner and Peter Frechette. Wed.-Sat. at 8, Sun. at 3; $8. **The Vineyard**, 309 E. 26th (683-0696).

WOODBINE WILLIE—An account of the life of a World War I padre written by Robert Buck and John Swindells (who stars). Wed.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; thru 11/18. **Terrace**, 23 W. 73rd (279-4200).

THE WORTH OF A WOMAN—D. G. Phillips's 1906 drama concerning the trials of marriage and alternative lifestyles at the turn of the century; directed by Phillip Gushee. Wed.-Sat. at 8, Sun. at 2; thru 11/16. **Neighborhood Group**, 420 W. 42nd (279-4200).

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Monday, November 12

MUSIC FROM MARLBORO—Beethoven's String Quartet in c, Op. 104; Shostakovich's String Quartet No. 13 in b-flat, Op. 138; Mendelssohn's String Quintet in B-flat, Op. 87. Alice Tully Hall at 8. $6-$8.

NEW AMERICAN ORCHESTRA, Jack Elliott conductor; singer-actress Betty Buckley, singer-composer Ray Charles, composer Marvin Hamlisch. "Reach for the Stars," a benefit for Lenox Hill Hospital (794-4507). Carnegie Hall at 8. $25-$750.

EDWARD ALDWELL, pianist. Bach's Well-Tempered Clavier, Book I: Preludes and Fugues Nos. 1-15. Merkin Concert Hall at 8. $9.

FRED SHERRY, cellist/**CHARLES WUORINEN,** pianist-composer. Beethoven, Wuorinen, Stravinsky. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (678-6888), at 7. Free.

THE SATIN DOLLS, a string quartet, with clarinetist Eddie Daniels. Music of Mozart, Ellington, Waller, others. Carnegie Recital Hall at 8. $5.

LAURA LESSARD, guitarist. Music of Dowland, Bach, Rodrigo, Falla. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

EL GRUPO UNIVERSITARIO DE CAMARA, Carlos Villanuevo director. Music of Santa Maria de Alfonso X. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

INSITUTIONAL RADIO CHOIR, Carl Williams Jr. director. Gospel music. Cooper Union, Third Ave. at 7th St. (254-6300), at 8. Free.

LEOLA HARLOW AND FRIENDS, with Houston Allred; Matt Cvetic conductor. Musical variety, benefit for Broadway's St. Clare's Hospital. Town Hall at 9. $12.50, $17.50.

ELECTRONIC MUSIC, Hubert Howe director. Aaron Copland School of Music, Queens College, L.I.E. and Kissena Blvd., Flushing, at 12:30. Free.

Tuesday, November 13

NATIONAL ORCHESTRA OF NEW YORK, Alvaro Cassuto conductor; pianist Malcolm Frager. Hovhaness's *Ode to the Temple of Sound* (N.Y. premiere); Tchaikovsky's Piano Concerto No. 1; Berlioz's *Symphonie Fantastique.* Carnegie Hall at 8. $5-$12.

NEW YORK PHILHARMONIC, Andrew Davis conductor and organist; pianist John Browning, Nexus percussion ensemble. Wyre's *Connexus;* Mozart's Piano Concerto, K. 453; Saint-Saens's Symphony No. 3. Avery Fisher Hall at 7:30. $6-$30.

PAUL MEYER, clarinetist (American debut), with pianist Eric LeSage. Lutoslawski, Brahms, Berio (world premiere), Stravinsky, Debussy, Poulenc. 92nd Street Y at 8. $5.50, $7.50.

THE GROUP FOR CONTEMPORARY MUSIC—"American Music of the Last Six Years." Works of Korf (world premiere), Martirano (N.Y. premiere), Sur (N .Y. premiere), Consoli, Fennelly, Tanenbaum. Symphony Space at 8. $6.

ROSEMARY GLYDE, violist, with pianist Norman Carey and the Manhattan Quartet. "Works for Romantic Viola," by Britten, Vieuxtemps, Sitt, Richardson, Bowen, Judith Shapin Allen (world premiere). Merkin Concert Hall at 8. $7.50.

NEIL RUTMAN, pianist (N.Y. debut). Mozart, Ravel, Schumann, Casadesus. Carnegie Recital Hall at 8. $7.

RUTH SLENCZYNSKA, pianist. Golden-anniversary concert. Town Hall at 8. $12-$50.

LARRY KING, organist. Franck, Vierne, King. Trinity Church, Broadway at Wall St., at 12:45. Free.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, November 14

MUSIC TODAY, Gerard Schwarz conductor; baritone William Parker, pianist Richard Goode. Perle's Concertino; Schuman's *Night Journey;* Kernis's *Morningsongs* (N.Y. premiere); Panufnik's *Arbor Cosmica* (U.S. premiere). Merkin Concert Hall at 8. $10,

ALEXIS WEISSENBERG, pianist. Scarlatti, Schumann, Rachmaninoff. Carnegie Hall at 8. $8-$15.

MISSA CRIOLLA—Avery Fisher Hall at 8. $10-$20.

COLORADO STRING QUARTET—Haydn's Quartet in c, Op. 17, No. 4; Berg's Quartet, Op. 3; Mendelssohn's Quartet No. 6, Op. 80. 92nd Street Y at 8. $7.50-$10.

CELESTE LEGASPI, vocalist. C.R.H. at 8.

DENNIS CHINELLI, guitarist-lutenist/**MARY JO MOTYKA,** pianist. Works by Villa-Lobos, Berkeley, Mozart, Bartok, Rachmaninoff. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

CALLIOPE, a Renaissance Band. Music from Italy, France, and Germany, on authentic instruments. Christ Church, Park Ave. at 60th St. (838-3036), at noon. Free.

A JAZZ PORTRAIT OF JOHNNY MERCER—Sylvia Syms, Al Cohn, Joe Newman, others. NYU Loeb Student Center, 566 LaGuardia Pl. (498-2027), at 8. $7.50.

NEW YORK SYMPHONIC ENSEMBLE, Mamoru Takahara music director; cellist Nathan Stutch, violist Matitiahu Braun, oboist Elaine Douvas. Pachelbel, Casals, Albinoni, Telemann, Bach, Handel, Corelli. The Tower, 45 W. 18th St. (787-6983), at 8. $10.

CARRIE SMITH, vocalist. Midtown Jazz at Midday. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at noon. $2.

STANISLAW KOTYZA, baritone. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

STUDENT COMPOSERS SHOWCASE—New works by Arean, Posada, Stephan, Gonzalez. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

ADRIENNE ETTINGER, soprano/**JON LEVENTHAL,** tenor. Operatic arias and duets. St. Bartholomew's Church, Park Ave. and 51st St., at 12:10. Free.

JUILLIARD STUDENT RECITAL—Alice Tully Hall at 1. Free.

ELIZABETH PARKER, pianist. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn, at 12:30. Free.

STUDENT RECITAL—Brooklyn College scholarship students. Works of Brahms, Chopin, Vaughan Williams. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

QUEENS COLLEGE COLLEGIUM MUSICUM, Paul Maynard director. Aaron Copland School of Music, L.I.E. and Kissena Blvd., Flushing , at 12:30. Free.

Thursday, November 15

GEWANDHAUS ORCHESTRA OF LEIPZIG, Kurt Masur conductor. Beethoven's Symphonies Nos. 4 and 5. Carnegie Hall at 8. $14-$25.

NEW YORK PHILHARMONIC, Andrew Davis conductor; pianist Alicia de Larrocha. Ravel's *Alborado del Grazioso;* Franck's Symphonic Variations; Falla's *Nights in the Gardens of Spain;* Saint-Saens's Symphony No. 3. Avery Fisher Hall at 8. $6-$30. Note: open rehearsal of this program, Thurs. at 9:45 a.m. only; $3.

WAVERLY CONSORT— "Welcome Sweet Pleasure." Music from Elizabethan and Jacobean England, by Dowland, Weelkes, others. Alice Tully Hall, 8. $14.

NEW YORK NEW MUSIC ENSEMBLE, Robert Black conductor. Works by Cage, Subotnick, Reynolds, Imbrie (N.Y. premiere). Carnegie Recital Hall at 8. $8.50.

MENDELSSOHN STRING QUARTET—Mendelssohn's Quartet in E-flat; Schoenberg's First Quartet in d, Op. 7. Merkin Concert Hall at 8. $10.

MARCO DE WAART, guitarist/**ELIZABETH MANN,** flutist. Giuliani, C.P.E. Bach, Tower, Rossini, Scott, Albeniz, Castelnuovo-Tedesco. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

NATIONAL ASSOCIATION OF COMPOSERS—Music by Calhoun, Elkies, Costinescu, Stern, Kabalin, Pollock. Gheorghe Costinescu conducts the instrumentalists. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

ALAN DAVID GREENFIELD, clarinetist/**MARY ANN BROWN,** pianist. Martinu, Babin, Verdi. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

SCOTT JACKSON WILEY, guitarist. Flamenco and classical music. Olympic Tower Atrium, Fifth Ave. and 51st St., at 5:30. Free.

ALBORADA LATINA—CUNY Graduate Center, 33 W. 42nd St., at 8. $5.

PAN BRASS QUINTET—20th-century brass music, with slides by Nina Talbot and composer Jim Theobald in a discussion. Third Street Music School, 235 E. 11th St., at 7:30. Free.

PATAKIN—Afro-Caribbean music. Theater Space, Hostos Community College, 500 Grand Concourse at 149th St., Bronx, at 6. Free.

SARAH KWAK, violinist/**JESSE LEVINE,** violist/**CHARLES CURTIS,** cellist/**DON PALMA,** bass/**DANIEL BLUMENTHAL,** pianist. Rossini's Duet for Cello and Bass; Smetana's Piano Trio in g, Op. 15; Schubert's "Trout" Quintet. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $8.

Friday, November 16

NEW YORK PHILHARMONIC—See 11/15. At 2.

THE KING'S SINGERS—Works by Byrd, "a madrigal history tour," Rorem (world premiere), Grieg, and popular songs. Avery Fisher Hall at 8.$8-$16.

LUCIANO PAVAROTTI, tenor, with the New Jersey Symphony and flutist Andrea Griminelli. Songs and arias, with orchestra. Madison Square Garden at 8. $15-$30. For tickets to benefit CARE, call 686-3110.

JORGE BOLET, pianist. Works by Schubert and Chopin. Metropolitan Museum at 8. $10.

CONCERT TO BENEFIT BORICUA COLLEGE—The Manhattan Orchestra, various conductors and soloists. Carnegie Hall at 8. $8-$35 (865-9000).

SYLVAN WIND QUINTET—Clarinetist Charles Neidich and pianist Elena Ivanina. "Virtuoso Clarinet." Mendelssohn, Poulenc, Kupferman, Villa-Lobos, Bassi, Fumagalli. Carnegie Recital Hall at 8. $7.

MANHATTAN VOCAL ENSEMBLE, Nelly Vuksic conductor. Music by Torrejon y Velasco, Salazar, Cascante, Grau, Ginastera, others. Center for Inter-American Relations, Park Ave. and 68th St. (249-8950), at 8. $10.

LESLIE STIFELMAN, pianist/**ARTHUR COOK,** cellist. Brahms, Kodaly, Franck, Saint-Saens. Greenwich House, 46 Barrow St. (242- 4770), at 8. Free.

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WOND'ROUS MACHINE, with organist Brad Hull. Sacred music of the Tudor period. St. Paul's Chapel, Broadway at 116th St., Columbia U., at 8. $5.

PRIMITIVE WORLDS—Amiri Baraka's new jazz musical, with David Murray. Cooper Union, Third Ave. and 7th St., at 8.

JOHN ROBERTS & TONY BARRAND—English folk songs, chanteys, ballads. P.S.41, 116 W. 11th St. (594-8833), at 8. $7, children $4.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

STANLEY HICKS, THE HIRED HANDS & DOUG WALLIN—Music of the Southern Mountains. Alternative Museum, 17 White St. (966-4444), at 8. $9.

DON HELLER, "the Hurdy-Gurdy Man." Music from the old days, on medieval instruments. McBurney YMCA, 215 W. 23rd St. (741-9216), at 8. $5.

ROSE WEINBERGER, violist-pianist. Centerfold, 263 W. 86th St., at 8. $4.

YVONNE NAUM, vocalist. Lincoln Center Library at 4. Free.

DICK HYMAN, pianist. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St. (phone), at 12. $4.

PETER ARCHER, trumpeter. Senior student recital. Queens College, Aaron Copland School of Music, L.I.E. and Kissena Blvd., Flushing, at 1:30. Free.

ERIC DEGIOIA, violinist. See above; at 2:30. Free.

Saturday, November 17

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Peter Serkin; Delia Wallis, soprano, and oboist Randall Ellis. Bach's Orchestral Suite No. 4; Mozart's Piano Concerto, K. 415; Rorem's *After Long Silence* (N.Y. premiere); Falla's *El Amor Brujo* Suite. 92nd Street Y at 8. $12.50-$17.50.

EMANUEL AX, pianist/**YO-YO MA**, cellist. Strauss, Britten, Mendelssohn. Carnegie Hall at 8. $8-$15.

BOSTON PHILHARMONIC, Benjamin Zander conductor; violinist Peter Zazofsky. Beethoven's *Coriolan* Overture; Symphony No. 5; Violin Concerto. Alice Tully Hall at 3. $9-$13.

WAVERLY CONSORT—See 11/15.

NEW YORK PHILHARMONIC—See 11/15.

JENNIFER HUIE, soprano, with pianist Roy Jennings. Handel, Vivaldi, Gershwin, Barber, others. Merkin Concert Hall at 8. $8.

STANLEY HICKS, DOUG WALLIN, THE HIRED HANDS—Southern Mountain Music. Carnegie Recital Hall at 8:30. $10.

KODALY STRING QUARTET—Kodaly's String Quartet No. 2, Op. 10; Dohnanyi's String Quartet No. 2, Op. 15, No. 2; Bartok's String Quartet No. 4. Carnegie Recital Hall at 2. $10, $15.

PAUL BOWMAN, guitarist/**LISA ARKIS**, flutist. Rodrigo, Martin, Walton, Giuliani, Bach. Guitarreria Orozco, 155 Sixth Ave. (691-8620), at 4. $2.50.

SEQUOIA STRING QUARTET—Haydn's Quartet in b, Op. 33, No. 1; Chihara's *Sequoia*; Debussy's Quartet in g, Op. 10. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2.

THE LESBIAN AND GAY BIG APPLE CORPS BAND—Big-band and symphonic-band music. Symphony Space at 8. $8-$12.

WESTERN WIND, vocal ensemble. Premieres by Philip Glass, also musical mantras from an earlier time—two Notre Dame motets by Perotin. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave.(662-2133), at 8. $8-$18.

JAMES R. LAWSON, carillonneur. Riverside Church, the Drive at 122nd St., at noon. Free.

CHASSIDIC FESTIVAL—Music of Israel, winning songs, and more. Hunter College, Park Ave. and 69th St. (246-4500), at 8. $9.50-$18.

OLU DARA'S NATCHEZSIPPI DANCE BAND—Greenwich House, 27 Barrow St., at 9. $10.

JANET SULLIVAN, soprano. European and American art songs, with pianist Robert Ashby. Warren Street Performance Loft, 46 Warren St., at 8. $6.

CON BRIO ENSEMBLE—Chamber music. Lincoln Center Library at 2:30. Free.

RAY CHARLES, with the Rayettes and Orchestra. Brooklyn Center for the Performing Arts at Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves., (434-1900), at 8. $12-$18.

MUSIC FROM MARLBORO—Chamber music. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (793-8080), at 8:30. $6-$9.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conducting; clarinetist Vincent Gugleotti. Bach, Ives, Faure, Dvorak, Hermann. Speech and Theatre Bldg., Bedford Park Blvd. West, Bronx, at 8. Free.

Sunday, November 18

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Mozart's Sonata in D for Two Pianos, K. 448; Brahms's Sextet No. 1 in B-flat for Strings, Op. 18; Ravel's Sonata for Violin and Violoncello; Bartok's Sonata for Two Pianos and Percussion. Alice Tully Hall at 5. $15.

GEWANDHAUS ORCHESTRA OF LEIPZIG, Kurt Masur conductor. Beethoven's Symphony No. 6, "Pastoral," and No. 3. Carnegie Hall at 3. $14-$25.

EMANUEL AX, pianist/**YO-YO MA**, cellist. Mendelssohn's Sonata in B-flat, Op. 45; Hindemith's Sonata (1948); Rachmaninoff's Sonata in g, Op. 19. Avery Fisher Hall at 3. Stage seats, $12.

THE ORCHESTRA OF THE 18TH CENTURY, Frans Brueggen conductor; fortepianist John Gibbons. Gluck's Ballet Music from *Don Juan*; Mozart's Piano Concerto in c, K. 491; Beethoven's Symphony No. 1.Alice Tully Hall at 8. $15.

Y CHAMBER SYMPHONY—See 11/17. Today at 3.

CARNEGIE-MELLON UNIVERSITY CHAMBER ORCHESTRA, Werner Torkanowsky conductor; flutist Bernard Goldberg, pianist Tedd Joselson. Bach's Cantata No. 106; Mozart's Piano Concerto in A, K. 414; Thomson's Concerto for Flute, Strings, and Percussion; Ibert's Divertissement for Chamber Orchestra. Carnegie Hall at 8.Free.

JERRY GARCIA—Avery Fisher Hall at 8. Sold out.

BARBARA MEISTER, pianist. Schumann, Bartok, Beethoven, Haydn, Bach, Brahms. Merkin Concert Hall at 8. $8.

IRENE RYAN, soprano/**MICHAEL SCHUSTER**, tenor, with pianist Michael Skelly. Rossini, Puccini, Schumann, Verdi, Granados, others. Merkin Concert Hall at 3. $7.

HOMERO FRANCESCH, pianist, with the Melos Quartet. Mendelssohn, Beethoven, Schumann. Metropolitan Museum at 8. $12.

ROLF SMEDVIG, trumpeter, with harpsichordist Mark Kroll. Music of Purcell, Gabrieli, Handel, others. The Cloisters, Ft. Tryon Park, at 3. $12.

BION TSANG, cellist. Carnegie Recital Hall at 5:30.

PIANO TEACHERS CONGRESS—Winners of the Frinna Awerbuch International Competition. Carnegie Recital Hall at 2. $6.

RACHMANINOFF TRIO—Works by Spanish and American composers, and a rare trio by Arensky. JASA, 40 W. 68th St. (724-3200), at 2. $1.

ALHAMBRA, a trio featuring mezzo-soprano Isabelle Ganz, George Mgrdichian on the oud, and Rosamund Morley playing the viola da gamba. Sacred and secular music of the Sephardic Jews. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4.

NANCY BARRER, fortepianist. New-York Historical Society, C.P.W. and 77th St. (873-3400), at 2. Free, with museum admission.

MARTIN CARTHY & JOHN KIRKPATRICK—Music of the British Isles. Alternative Museum, 17 White St. (966-4444), at 7. $7.

ISRAELI CHASSIDIC FESTIVAL—See 11/17. Today at 2:30 and 8.

VILLAGE CHAMBER ORCHESTRA, Robert Grehan conductor; Jeffrey Harrison, hornist. Bach's Orchestra Suite No. 1; Mozart's Horn Concerto No. 4; Schubert's "Unfinished" Symphony. McBurney YMCA, 215 W. 23rd St. (741-9229), at 3. $5.

GIORA FEIDMAN, clarinetist, with Jeff Israel and Peter Weitzner. Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves., at 2. $10, $12.

BRONX SYMPHONY ORCHESTRA, Alejandro Guzman conductor; pianist Arthur Hart. Chopin's Piano Concerto No. 1 and Beethoven's Symphony No. 7. Speech and Theatre Bldg., Lehman College, Bedford Park Blvd. West, Bronx (960-8247), at 3. Free.

MUSIC FOR BRASS ENSEMBLES AND PERCUSSION, Tania Leon conductor. Works by Solomon, Theobald, Siegmeister, with the composers presenting their music. Queens Museum, N.Y.C. Bldg., Flushing Meadow-Corona Park (592-2405), at 2. Free with museum admission.

CREMONA QUARTET, with Paul Gallo on clarinet and basset horn. Works by Bach, Bachoffen, Benson, Brahms. Queensborough Community College, 56th Ave. and Springfield Ave., Bayside (631-6311), at 3. $5.

INFUSION—Music for mixed chamber ensembles, including premieres by Cohen, Coleman, Gottlieb, and works by Stravinsky, Schoenberg, Varese, Debussy. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.50

LINDA KUNKIN TRIO, with saxophonist Wally West, drummer Alex Dukhman. Songs in Russian, Hebrew, Spanish, English, as well as jazz. Queens Borough Public Library, 72-33 Vleigh Pl., Flushing (261-6654), at 3:30. Free.

SARAH KWAK, others. See 11/15. Today at 4.

BROOKLYN CHAMBER ORCHESTRA, members, with Daniele Doctorow. Flatbush-Tompkins Bldg., Dorchester Rd. at E. 18th St., Brooklyn, at 3:15. $5.

CONCERTS IN CHURCHES—Soprano Constance Cooper, with pianist Walter Hilse. Songs of Schubert, Tchaikovsky, Loewe, Berlioz. Christ and St. Stephen, 120 W. 69th St., at 3. $7. . . Grace Church Choral Society and Orchestra, with the Boys of Grace Church Choir, Frank Cedric Smith director; organist David F. Graf, and soloists. Britten-Crozier's *Saint Nicolas*; Britten's "Rejoice in the Lamb." Grace, Broadway and E. 10th St. (254-2000), at 4. $5. . .Chamber Singers of the Village Singers, Mark Mangini conductor; pianist Thomas Brown. "Fyer, Fyer, My Hearts," choral love songs by Morely, Purcell, Schumann, Brahms. Grace, 254 Hicks St., Brooklyn Heights, at 4. $5. . .Bach Choir and soloists, Frederick Grimes director; organist Nancianne Parrella. Cantata 131; Prelude and Fugue in c, S. 546. Bach Vespers, at Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering . . .Church choir and orchestra, with organist David Higgs, and soloists, John Walker conductor. Bach Festival, Cantatas 50, 79, and 106; Sinfonia to Cantata 29. Riverside, the Drive at 122nd St., at 4. James R. Lawson, carillonneur, plays a recital at 3. Free . . .Harpsichordist Eugenia Earle. Music of Bach, Scarlatti, Bartok. St. James Cathedral, 250 Cathedral Pl., Brooklyn, at 3:15. Free. . .Sixtieth-birthday concert honoring the composer Tui St. George Tucker. The BOC Trio, flutist Andrew Bolotowsky, the Crescent Quartet, and others perform her works. St. Joseph's, Sixth Ave. at Waverly Pl., from 5:30 to 10 p.m. $4 contribution suggested. . .St. Michael's Madrigal Singers. Melchoir Franck's *Hohelied-Motetten*, and other works. St. Michael's Hall, 225 W. 99th St., at 3. $5. . .Jazz Vespers: A Service of Psalms, Requiem Jazz Mass, by Tecson. St. Peter's, Lexington Ave. and 54th St., at 5; offering.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. Mon., 11/12, at 8: Mozart's *La Clemenza di Tito*, Levine conducting; with Scotto, Murray, Riegel, Robinson, Bybee, Cheek, Ross. 11/13 at 8: Puccini's *La Boheme*, Domingo conducting; with Moldoveanu, Merritt, Ciannella, Elvira, Robbins, Hartman, Capecchi. 11/14 at 8: Rossini's *Il Barbiere di Siviglia*, with Hamari, Nucci, Gonzalez, Dara, Montarsolo. 11/15 at 8: Puccini's *Manon Lescaut*, Santi conducting; with Maliponte, Mauro, Holloway, Berberian. 11/16 at 8: *La Boheme*; same as 11/13. 11/17 at 2: *La Clemenza di Tito*, Levine conducting; with Vaness, Murray, Riegel, Hei-Kyung Hong (debut), Bybee, Cheek, Ticotin. 11/17 at 8: *Il Barbiere di Siviglia*; same as 11/14.

New York City Opera
At the New York State Theater

FINAL WEEK—$5.50-$35. Tues., 11/13, at 8: Glass's *Akhnaten*, Keene conducting; with Angel, Senn, Robson, Link, Austin, Lightfoot. No titles. Sondheim's *Sweeney Todd, the Demon Barber of Fleet Street*, will be performed the rest of this final week of the season, Paul Gemignani conducting all performances. 11/14 at 8, with Bonazzi, Munro, Lewis, Nolen, Groenendaal, Binotto, Dansby, Lankston, Siena. 11/15 at 8, with Castle, Woods, Lewis, Wexler, Groenendaal, Binotto, Roy, Lankston, Siena. 11/16 at 8: same as 11/14, except Elias for Bonazzi. 11/17 at 2; same as 11/15. 11/17 at 8: same as 11/14. 11/18 at 1: same as 11/14, except Wexler for Nolen. 11/18 at 7: same as 11/14, except Elias for Bonazzi.

Other

TOSCA, by Puccini. Amato Opera, 319 Bowery (228-8200) 11/16, 17, 30, 12/1 at 7:30; 12/2 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). To 11/18, Romberg's *The New Moon;* new production. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

THE TELEPHONE, by Menotti/**HELLO OUT THERE**, by Beeson and Saroyan.Inaugural performances by the new American Chamber Opera Company. St. Michael's Hall, 225 W. 99th St. (927-1796), 11/15-18 at 8. $6.

OPERA SCENES—Bel Canto Workshop, in selections from *The Magic Flute, Tannhauser,* others. Senator Wagner Junior High School, 220 E. 76th St. (222-2733). 11/15, 16 at 8. $3.

Dance

ALMOST DANCE—A festival of short movement/performance pieces by choreographers and non-choreographers; new program each night. The Kitchen, 59 Wooster St. (925-3615). 11/16-18, 24, 25, at 8:30. $6.

BILL T. JONES/ARNIE ZANE & COMPANY—World premiere of *Secret Pastures*, with music by Peter Gordon. Brooklyn Academy of Music, 11/15 at 7, 11/16, 17 at 8, 11/18 at 2. $8-$18.

BODY MEMORIES PERFORMANCE SERIES—*Eating Disorder/Cannibal Tribes*, by Practical Cats. BACA Downtown, 111 Willoughby St., Brooklyn, (596-2222). 11/16, 17 at 8. $5.

BROOKLYN DANCE THEATER—Brooklyn College, Gershwin Theater, at Flatbush and Nostrand Aves. (434-1900). 11/16, 17 at 8. 11/18 at 2. $4.

DANCE THEATRE OF QUINLAN AND LEFF—Three modern dances, *Parolles, The Descent Beckons,* and *My Solitude No Longer Makes Sense*. Symphony Space, 11/15, 16 at 8. $6.

DANCING INK NO. 2—Multi-media collaboration, with calligraphy by Wang Fang Yu and choreography by Ohad Naharin. Asia Society Auditorium, 725 Park Ave. (288-6400). 11/15, 16 at 8. $20 (Asian delicacies served during intermission).

DINOSAUR DANCE COMPANY—Premieres of Hans Van Manen's *In and Out* and Toby Armour's *Just a Little Closer Walk With Thee*, and two premieres by Michael Mao--*La Vie, L'Amour* and *O Brave New World*. Joyce Theatre, 11/13-18 (Tues. at 7:30, Wed.-Sat. at 8, Sun. at 3). $15.

DURGALAL—Kathak Dance of North India. Alternative Museum, 17 White St. (966-4444), 11/17 at 8. $8.

EXTRAPOLATING DANCE/THEATER—Judy Trupin's *Perpetual Breakfast* and Branislav Tomich's *Where'er You Walk*. Extrapolating Studio, 30 Bond St. (533-9585). 11/16-18 at 8. $6.

FRESH TRACKS—Six young choreographers present their works: Ann Carlson, Paul Langland, Le Schaetzal, Diane Martel, Karen Pearlman, Alison Salziner. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/13, 20, 27, at 8. $7.

LISA KRAUS— Premiere of *The Watchers (Made for TV)*, a piece for three dancers with video. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/15-17, 19 at 8, 11/18 at 3. $7.

KAREN FOX/LINDA SHREVE—*Parlor Games* (Fox) and *Light-Spring Shadowings* (Shreve). Cash Performance Space, 10 E. 18th St. 11/15-17 at 8. $6.

LIBERIAN NATIONAL DANCE TROUPE (N.Y. debut), in a program dedicated to unsung black achievers. Klitgord Auditorium, 300 Jay St., Brooklyn (345-0606). 11/16, 17 at 8, 11/18 at 2. $14; in advance, $12.

NEW STUFF—Choreography by Barbara Allen, Linda Austin, Susan Marshall, and Nelson Zayas. Performance Space 122, 150 First Ave. at 9th St. (477-5288). 11/16-18 at 9. $6.

PRISONS AND PALACES—Dance works by Brenda Daniels and Mary Seidman, with music by Marc Farre and Sylvia DeAngelis. St. Mark's Church in the Bowery, 131 E. 10th St. (924-0077). 11/15-18 at 8. $5.

RIVERSIDE DANCE FESTIVAL—11/14, 16 at 8, 11/18 at 2: Dancemoves/Irene Feigenheimer, with new and repertory works. 11/15, 17, 18 at 8, 11/17 at 2: Jazzdance/The Danny Buraczeski Dance Company. Theater of the Riverside Church, 120th St. and the Drive (864-2929). $7.

SAEKO ICHINOHE AND COMPANY—*Stars, Stripes, and Cherry Blossoms,* and *Imaginary Beings From Japan,* plus others in the repertory. Marymount Manhattan Theater, 221 E. 71st St. (246-4779). 11/16, 17 at 8. $10.

WOLF MOON WALTZ—A piece for six dancers by Meg Harper, in collaboration with composer Eleanor Hovda. Cunningham Studio, 463 West St. (924-0077). 11/15-17 at 9. $5.

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ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BORIS ANISFIELD—Early works by this Russian painter who was associated with Diaghilev, Bakst, and Benois, thru 12/31. Shepherd, 21 E. 84th (744-3392).

KAREL APPEL—Expressionistic paintings with large gestures, thick surfaces, thru 11/30. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

HANNELORE BARON—Recent collages and boxed assemblages, thru 11/29. Schlesinger-Boisante, 822 Madison (734-3600).

THOMAS S. BUECHNER—Recent landscape and still life paintings, thru 12/22. Adler, 21 E. 67th (249-2450).

OTTO COENEN—Paintings and works on paper by a German Expressionist, thru 12/15. Goethe House, 1014 Fifth (744-8310).

STEPHEN DE STAEBLER—Bronze and ceramic sculpture, thru 11/24. CDS, 13 E. 75th (772-9555).

WILLIAM DOLE—Collages, thru 12/1. Staempfli, 47 E. 77th (535-1919).

SOLOMON ETHE—Abstract paintings, thru 12/1. Steiger Jones, 1015 Madison (517-8364).

SEYMOUR FOGEL—Constructions and paintings from 1964-1984, thru 12/8. Graham Modern, 1014 Madison (535-5767).

CHARLES GARABEDIAN—Abstract and figurative paintings with mythological references, thru 12/8. Hirschl & Adler Modern, 851 Madison (744-6700).

MICHAEL GOLDBERG—Abstract paintings from the '50s, thru 12/1. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

GOYA—"The Disasters of War" and other prints from the collection of the Arthur Ross Foundation, 11/17-1/16. Spanish Institute, 684 Park (628-0420).

BALCOMB GREENE—His early abstract paintings, mural studies and collages from the '30s, as well as his later seascapes and figure studies, thru 12/1. ACA, 21 E. 67th (628-2440).

STAN GREGORY—Abstract paintings, thru 12/1. Ericson, 23 E. 74th (737-6155).

IPOUSTEGUY—Figurative bronze sculpture and charcoal drawings, 11/15-1/5. Bernard, 33 E. 74th (988-2050).

Y.Z. KAMI—Figurative paintings and drawings, thru 12/1. Taghinia-Milani, 1080 Madison (570-6173).

RICHARD KILLEEN/JAN STALLER—Pictorial images cut out of aluminum and painted/Color photographs of urban night life. Thru 12/1. Urdang, 23 E. 74th (288-7004).

FRANTISEK KUPKA—Paintings, pastels and drawings, thru 12/15. Hoffeld & Co., 1020 Madison (734-5505).

LE CORBUSIER—Paintings, drawings, and collages from 1921-1956, thru 11/24. Fourcade, 36 E. 75th (535-3980).

LE CORBUSIER—Paintings, collages and drawings from 1922-1962, thru 12/1. Prakapas, 19 E. 71st (737-6066).

GRAINGER MCKOY—Wood carvings of shore birds and upland game birds, thru 11/24. Coe Kerr, 49 E. 82nd (628-1340).

ROY NICHOLSON—Paintings and drawings of goldfish as they move beneath a pond's frozen surface, thru 11/30. Marymount Manhattan Collage, 221 E. 71st (472-3800).

KEISUKO OKI—Robot sculptures of well-known artists, thru 12/8. Reinhold Brown, 26 E. 78th (734-7999).

MAX PECHSTEIN—Paintings, watercolors, and drawings by this German Expressionist, as well as works by other Brucke artists, including Heckel, Kirchner, Nolde, others, thru 12/31. La Boetie, 9 E. 82nd (535-4865).

MEL PEKARSKY—Pencil drawings of American mountains and deserts, thru 12/1. Einstein, 1018 Madison (628-8782).

CHARLES POLLOCK—Stained canvasses with little blocks of color, thru 12/1. McCoy, 19 E. 71st (570-2131).

RENOIR-GUINO—Sculpture from the Renoir-Guino estate, original letters, and photographs by Willy Maywald, thru 12/1. Facade, 1044 Madison (744-4997).

OLGA ROZANOVA—A collage series by a Russian Avant-garde artist, thru 11/30. Carus, 872 Madison (879-4660).

JON SCHUELER—Large-scale paintings with bold, tumultuous colors, by an artist who has lived on the West Coast of Scotland, thru 11/29. Sachs, 980 Madison (734-7795).

JUDITH SHEA—Recent work, 11/14-12/22. Willard, 29 E. 72nd (744-2925).

DAVID SMITH—Sculpture, paintings and drawings from 1951-1959, 11/17-12/6. Knoedler, 19 E. 70th (794-0574).

UTAMARO—Paintings depicting the "Golden Age" in Japan, during the last part of the 18th century, thru 12/1. Ronin, 605 Madison (688-0188).

TAD WILEY—Abstract wall pieces painted with marine enamel, thru 11/24. Cecil, 16 E. 72nd (517-3605).

57th Street Area

JOHN AHEARN/RIGOBERTO TORRES—Two recent murals entitled "Back to School" and "C.C.N.Y. Series," 11/13-12/8. Brooke Alexander, 20 W. 57th (757-3721).

ABE AJAY/EMMET EDWARDS—Recent constructions and collages/Watercolors from 1930-1940. Thru 11/28. Deutsch, 20 W. 57th (765-4722).

AVIGDOR ARIKA—"New York Drawings 1984,"thru 12/4. Marlborough, 40 W. 57th (541-4900).

ROBERT ARNESON—A survey of drawings from the '70s and '80s, and a "Cycle of New Nuclear Drawings," 11/17-12/13. Frumkin, 50 W. 57th (757-6655).

ROBERT BERLIND—Paintings of artists, such as Leon Golub, and cityscapes, thru 11/24. Siegel, 24 W. 57th (586-0605).

WILLIAM BRICE—New paintings and pastels, thru 12/1. Miller, 724 Fifth (246-1625).

TOM BUTTER—Abstract sculptures made of fiberglass and resin, thru 11/24. Borgenicht, 724 Fifth (247-2111).

CHARLES CLOUGH/ALVIN LUCIER—Abstract paintings that are derived from photographic images/An installation piece entitled, "Music for Pure Waves, Bass Drums and Acoustic Pendulums,"thru 12/1. Tilton, 24 W. 57th (247-7480).

WILLIAM CLUTZ—Pastel drawings of Los Angeles and Chicago, thru 11/30. Tatistcheff, 50 W. 57th (664-0907).

CRASH/DAZE—Graffiti paintings by both. Thru 12/1. Janis, 110 W. 57th (586-0110).

ARTHUR G. DOVE—Paintings, drawings, watercolors and collages, thru 12/29. At Dintenfass, 50 W. 57th (581-2268), Salander-O'Reilly, 22 E. 80th (879-6606), and Mathes, 851 Madison (249-3600).

RAOUL DUFY—Paintings, drawings, tapestries, watercolors, furniture and ceramics, thru 11/24. Solomon, 724 Fifth (757-7777).

MAX ERNST—Sculpture, including mysterious gargoyles, pictographic reliefs and fragments from the monumental "Capricorn" grouping, thru 12/31. Herstand, 24 W. 57th (664-1379).

JACKIE FERRARA/ROBERT ISRAEL—New wood sculptures with color/Masks, costumes and sketches for the new Philip Glass opera, *Aknaten*. Thru 12/1. Protetch, 37 W. 57th (838-7436).

SAM FRANCIS/BEVERLY PEPPER—New, multi-panel abstract paintings/Table sculptures and columnar floor pieces. Thru 12/8. Emmerich, 41 E. 57th (752-0124).

CLEVE GRAY—Paintings of the Jewish cemetery in Prague, 11/15-12/8. Armstrong, 50 W. 57th (582-88581).

CHRISTOPHER HEWAT—Wood screens inlaid with painted wood scraps from New England architecture, thru 11/30. Munroe, 56 W. 57th (246-9616).

MALVINA HOFFMAN—Small bronze sculptures, as well as works by her contemporaries, including Gertrude Vanderbilt Whitney, others; thru 12/8. Berry-Hill, 743 Fifth (371-6777).

GEORGE INNESS—Landscape paintings, thru 12/8. Findlay, 41 E. 57th (486-7660).

LILA KATZEN—A sculptural installation based on Mayan archeological sites, thru 11/24. Rosenberg, 20 W. 57th (757-2700).

BOZIDAR KEMPERLE—Stone sculptures, thru 12/15. Rose, 200 E. 58th (759-8173).

RAY LEWIS—Recent abstract paintings, thru 12/1. Haber Theodore, 24 W. 57th (541-9393).

RICHARD LYTLE—Paintings and watercolors of oversized flowers floating in front of mysterious landscapes, thru 12/1. Pearl, 38 E. 57th (838-6310).

JOHN MARIN—Paintings, thru 11/24. Kennedy, 40 W. 57th (541-9600).

LOUIS CHARLES MOELLER—25 paintings by an American genre painter depicting a Victorian man's world, 11/13-12/1. Grand Central, 24 W. 57th (867-3344).

HENRY MOORE—Sculpture, drawings and graphics, thru 12/1. Heidenberg, 50 W. 57th (586-3808).

ANTINE NIVOLA—Female figures, carved or cast in travertine, bronze, wood and cement, in a series called "Sardinian Windows," thru 12/22. Washburn, at 42 E. 57th and 113 Greene (753-0546).

ELIZABETH OSBORNE/ROGER WINTER—Still life paintings/Paintings of Texas landscapes. Thru 11/28. Fischbach, 24 W. 57th (759-2345).

IRENE RICE PEREIRA—Geometric abstractions from the '50s and '60s, thru 11/24. Zarre, 41 E. 57th (752-0498).

HARVEY QUAYTMAN—New paintings, 11/16-12/12. McKee, 41 E. 57th (688-5951).

JULIAN SCHNABEL—Large-scale paintings, some on velvet, others with broken plates, thru 12/1. Pace, 32 E. 57th (421-3292).

ROBERT SIVARD—Paintings of artists in their studios, thru 12/1. Midtown, 11 E. 57th (758-1900).

ELAINE SPATZ-RABINOWITZ—Paintings of idyllic scenes intruded upon by industrial and technological images, thru 12/1. Markel, 50 W. 57th (581-1909).

JANET STAYTON—New works on paper, thru 11/21. Heesy, 50 W. 57th (245-1420).

JESSICA TCHEREPNINE—Botanical watercolors, thru 12/7. Horticultural Society of New York, 128 W. 58th (757-0915).

RICHARD TUTTLE—Wall sculptures that are collages of unexpected materials, thru 12/1. BlumHelman, 20 W. 57th (245-2888).

ESTEBAN VICENTE—New paintings, thru 12/1. Gruenebaum, 38 E. 57th (838-8245).

THORNTON WILLIS—Abstract paintings with a large, geometric shape in them, like a lightning bolt, thru 12/1. Oscarsson Hood, 41 W. 57th (750-8640).

ARNOLD ZIMMERMAN—Large, vessel-shaped ceramic sculptures, thru 11/24. Hadler-Rodriguez, 38 E. 57th (752-7734).

East Village

VITO ACCONCI—New work from the series, "Storage Units for People and Things,"thru 11/25. Nature Morte, 204 E. 10th (420-9544).

BOBBY G—Paintings of large, brightly-colored figures outlined in silver,depicting residents of the Lower East Side, thru 11/25. Semaphore East, 157 Ave B (475-2130).

LINUS CORAGGIO—Political wall-reliefs and "street sculpture," thru 12/2. Avenue B, 167 Ave. B (473-4600).

FORD CRULL—Paintings that record a personal iconography of symbols, abstract forms and marks that provide clues to the artist's inner self, thru 12/2. Pictogram, 443 E. 9th (865-5476).

MARK DEAN—Paintings of solitary figures in landscapes, thru 12/9. Sharpe, 328 E. 11th (777-4622).

WERNER HOEFLICH—Monochromatic portraits and still life paintings, on canvas and masonite, thru 11/25. Salvador, 216 E. 10th (228-3165).

BETSY KAUFMAN—Large-scale paintings that have the appearance of murals, thru 12/2. Wolff, 513 E. 6th (460-5844).

BILL KOMOSKI—An installation of drawings, thru 12/7. Christminster, 336 E. 5th (475-8369).

STEPHEN LACK/DAVID WOJNAROWICZ—Paintings about power and despair, with imagery taken from the media/An installation combining sound, painting and sculpture. Thru 11/25. Gracie Mansion, 167 Ave. A (477-7331).

WALTER MARTIN—Sculpture with architectural elements, thru 12/2. P.P.O.W., 216 E. 10th (477-4084).

MICHAEL MCCOLLUM—Figurative drawings in oil stick and monoprints, 11/14-12/23. Area X, 200 E. 10th (477-1177).

RICK PROL—Paintings that depict life in the East Village, starting at Avenue D, thru 12/9. B-Side, 543 E. 6th (477-6792).

JIM RADAKOVICH—Drawings, paintings and sculptures of people with elongated faces and features, thru 11/25. Sensory Evolution, 443 E. 6th (505-9144).

LAURIE SIMMONS—Photographs of color coordinated dolls in environments with monuments, such as the Eiffel Tower and the Great Wall of China, thru 11/25. International With Monument, 111 E. 7th (420-0517).

DAVID WILSON—Drawings, paintings on paper and canvas, and mixed-media constructions, thru 12/2. Art City, 439 E. 9th (420-0867).

SoHo and Tribeca

IDA APPLEBROOG—Small serial strip paintings and two large paintings that deal with inmates, and with the concept that we are all inmates in a metaphorical sense, thru 11/24. Feldman, 31 Mercer (226-3232).

RICHARD BECKETT/ANDY SPENCE—Gestural abstract drawings/Abstract paintings. Thru 12/1. Toll, 146 Greene (431-1818).

OTTO COENEN—56 paintings and works on paper by a German Constructivist, thru 11/24. Sander, 51 Greene (219-2200).

ENZO CUCCHI—New paintings and sculpture, thru 12/1. Sperone Westwater, 142 Greene (431-3685).

ENZO CUCCHI—Three large recent paintings on metal and one large wood sculpture, thru 11/24. Boone, 417 W. Broadway (431-1818).

MICHELE OKA DONER—Recent bronze and ceramic sculptures based on forms from nature, such as shells, fossils, bones and seeds, thru 12/1. Germans Van Eck, 420 W. Broadway (219-0717).

JUDY GLANTZMAN/PENNELOPE GOODFRIEND—Drawings/Photographs. Thru 11/30. Windows on White, 62 White.

BARBARA GOODSTEIN—Figurative reliefs of plaster on board, thru 11/28. Bowery, 121 Wooster (226-9543).

APRIL GORNIK—Visionary landscape paintings with both abstract and representational characteristics, thru 12/8. Thorp, 103 Prince (431-6880).

TOM HOLLAND—Wall-works and 3-dimensional paintings, thru 11/24. Cowles, 420 W. Broadway (925-3500).

NEIL JENNEY—Recent paintings, 11/13-12/22. Oil & Steel, 157 Chambers (964-1567).

DONALD JUDD—New sculpture, 11/17-12/15. Castelli, 420 W. Broadway (431-5160) also 142 Greene (431-6279).

HEDY KLINEMAN—Fashion portraits of fashionable people, thru 12/8. Bouckaert, 100 Hudson (925-6239).

LEONARD KOSCIANSKI—Paintings of ferocious dogs, wild pigs, and hawks pursuing each other through wooded landscapes, thru 12/1. Kind, 136 Greene (925-1200).

LES LEVINE—Large-scale polaroids, giant watercolors and plasticene models for media projects, 11/17-12/8. Greenwald, 181 Mott (219-1642).

JOE LEWIS—Drawings, objects, and prints, 11/17-12/22. Manhattan Art, 81 Greene (219-2007).

HARVEY K. LITTLETON—New glass works, thru 11/25. Heller, 71 Greene (966-5948).

MELISSA MEYER—Paintings and drawings, 1980-1984; 11/16-12/29. Exit Art, 578 Broadway (966-7745).

PIET MONDRIAN—"The Wall Works, 1943-44"—rectangular cards of red, yellow, blue, gray and white that the artist tacked to his studio wall, and were later reassembled by artist Harry Holtzman for a show at MOMA in 1983. Thru 11/24. Carpenter & Hochman, 420 W. Broadway (219-0010).

GERRY MOREHEAD—New paintings, thru 11/30. Gladstone, 152 Wooster (505-8690).

THOMAS NOZKOWSKI/JOYCE ROBINS—New drawings in oil on paper/Bronze and ceramic sculpture. Thru 11/24. 55 Mercer (226-8513).

PABLO PICASSO/RICHARD PETTIBONE—Erotic etchings from the "347 series"/Paintings based on the Picasso etchings. Thru 12/1. Freidus/Ordover, 70 Greene (925-0113).

JOSEPH PICCILLO—New drawings, thru 12/5. Knowlton, 153 Mercer (431-8808).

JOSEPH RAFFAEL—Portraits of the artist's family, self-portraits, as well as paintings of lilies and fish, thru 12/6. Hoffman, 429 W. Broadway (966-6676).

RICHARD RAPPAPORT—Large figurative oil paintings from 1965-1984, thru 11/28. Blue Mountain, 121 Wooster (226-9402).

TERRY ROSENBERG—Paintings, drawings and sculpture, thru 11/24. Stoler, 13 White (966-5090).

SUSAN ROWLAND—Large-scale abstract paintings and paintings on screens, thru 12/8. Rentschler, 72 Greene (431-7550).

CLAIRE SEIDL—Paintings with imagery that recalls whirlpools, twisting branches, heavy stones, claustrophobic undergrowth, thru 12/1. Rosenberg, 115 Wooster (431-4838).

JOEL SHAPIRO—New sculpture, thru 11/29. Cooper, 155 Wooster (674-0766).

PASCAL VERBENA—"Habitacles"--constructions made from the weathered and polished wood of his native Marseilles, thru 12/5. Esman, 121 Spring (219-3044).

WALTER WEISSMAN—Sculpture, photography, drawings, and an installation that all have to do with the nature of architectural structures, 11/13-12/1. 14 Sculptors, 164 Mercer (966-5790).

ALVIN WINANT—An environmental sculpture installation, thru 12/1. Cutler, 164 Mercer (219-1577).

LEBBEUS WOODS—Three public building projects, thru 12/2. Storefront, 51 Prince (431-5795).

KES ZAPKUS—Paintings, drawings, watercolors and prints from 1982-1984, all dedicated to the topic, "Children of War,"thru 11/24. Weber, 142 Greene (966-6115).

Other

CARL APFELSCHNITT—New paintings, thru 11/23. Tower, 45 W. 18th (620-0505).

ROMARE BEARDEN—Watercolors from "The Obeah Series,"11/14-12/15. Cordier & Ekstrom, 417 E. 75th (988-8857).

GIOVANNI BOLDINI—Portraits by a late 19th century Italian painter, depicting the demi-mondaine world of Paris, 11/13-12/22. Grey Art Gallery, 33 Washington Place (598-7603).

AMY CHAIKLIN/NANCY DREW/ROBIN VAN ARDOL—Paintings by all three. Thru 12/8. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

HARRY FONSECA—A series of paintings based on Tchaikovsky's Swan Lake, thru 11/30. October Art, 120 Park (986-3680).

BILL HUTSON—Paintings of San Marcos, Texas and the mainstreet, thru 12/16. Onyx, 54 Irving (505-9001).

JOSEPH KONZAL—Abstract sculpture in wood, aluminum and steel, thru 11/30. New School, 66 W. 12th (741-5687).

JOYCE KOZLOFF—A proposal for a mural in the Harvard Square Subway Station, which will be an architecturally-scaled mosaic composed of hand-painted earthenware tiles, thru 12/9. P.S. 1, Institute for Art and Urban Resources, 46-01 21st St., Long Island City, Queens.

PAUL RAND—A fifty-year retrospective of his typography and graphic design, thru 11/16. International Typeface Corporation, 866 Second Ave. (371-0699).

AUGUSTUS SAINT-GAUDENS—Bronze reliefs, busts, medals, plaster casts, gilded reductions, statues and photographs, 11/14-12/19. Cooper Union, 7th St. at Third Ave. (254-6300).

DANIEL SILVER—An installation of chairs of all sorts, thru 12/15. Diaz, 242 W. 16th (620-9093).

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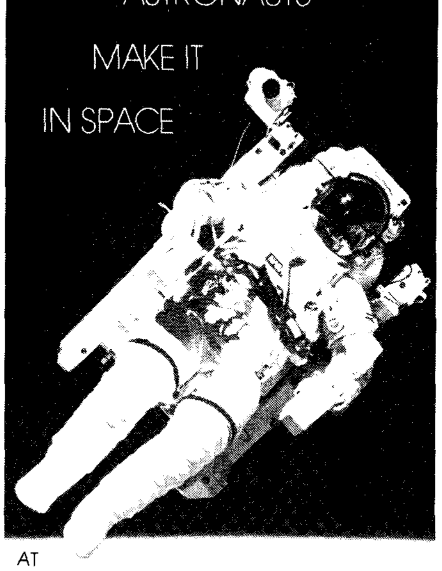

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ART

HARRIET STANTON—Monoprints of Irish landscapes, thru 11/30. Stein, 711 Amsterdam (666-3218).

GROUP SHOWS

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). 19th and 20th century paintings by Chagall, Dubuffet, Klee, Leger, Pissarro, others; thru 12/8.

ARTIS GROUP—52 E. 76th (772-2323). Architectural drawings from the 18th century to the 1930's, including a group of four plans by Giacomo Quarenghi (1744-1817); thru 12/1.

COLNAGHI—26 E. 80th (772-2266). English portraits, paintings, and watercolors by Gainsborough, Lawrence, Reynolds, Romney, others; 11/13-12/20.

DAVIS & LANGDALE—746 Madison (861-2811). British drawings and watercolors from 1890-1945, by such artists as Vanessa Bell, Duncan Grant, Lucien Freud, others; thru 11/29.

ELKON—1063 Madison (535-3940). "La Femme"--works by Arp, Balthus, Giacometti, Maillol, Matisse, others; thru 11/24.

FOXWORTH—33 E. 65th (772-3460). "The Gold Show"--paintings and sculpture by Berg, Brauner, Dali, Hart, Man Ray, Simon, others; 11/15-12/15.

FRIEDMAN—26 E. 82nd (794-8950). Fifty years of chair design, with works by Breuer, Eames, LeCorbusier, Mackintosh, Mollino, others; 11/13-2/14.

HAMILTON—19 E. 71st (744-8976). New prints by Blais, Bochner, Chia, Rothenberg, others; thru 11/29.

IBM GALLERY OF SCIENCE AND ART—Madison at 56th (407-6100). Art of the Northwest Coast American Indian, thru 12/29.

SCULPTURE CENTER—167 E. 69th (879-0430). Works by sculptors who use wood as their medium, including Driscoll, Ferrara, Hopkins, Marisol, others; thru 11/27.

SOCIETY OF ILLUSTRATORS—128 E. 63rd (838-2560). "The Illustrator in America, 1880-1980," thru 11/30.

STONE—48 E. 86th (988-6870). Works by de Kooning, Gorky, Havard, Kline, Thiebaud, others; thru 11/20.

YORK—21 E. 65th (772-9155). Works on paper by American artists, including Audubon, Burchfield, Dove, Sheeler, others; thru 12/1.

57th Street Area

FRENCH—41 W. 57th (308-6440). "Mood in Landscape," with paintings by Birmelin, Chaet, Downes, Sultan, others; thru 11/24.

MARLBOROUGH—40 W. 57th (541-4900). "Masters of Modern and Contemporary Sculpture," with works by Arp, Botero, Giacometti, Hepworth, others; thru 12/4.

SAMUELS—11 E. 57th (355-6444). Paintings, drawings and sculpture from the 14th-20th century, including works by Raphael, Tiepolo, Vermeer, Watteau, others; thru 12/21.

SCHOELKOPF—50 W. 57th (765-3540). Recent still life paintings by Anderson, Bailey, Gillespie, Han, Ingle, others; thru 12/5.

East Village

JUS DE POMME—338 E. 11th (674-5389). "Artists Pick Artists"--Alexander, Chia, Moses, Murray, Pozzi choose Berry, Gober, Jones, Manns, Shaw; thru 11/25.

P.S. 122—150 First (677-5280). "The Rapturist Painting Exhibition," with works by Butler, Huddleston, Irish, Ryan, Szczepanek; thru 11/25.

Soho and Tribeca

ALTERNATIVE MUSEUM—17 White (966-4444). Neo-constructivist works by architects, fashion designers, and sculptors; 11/14-12/8.

ARTISTS SPACE—223 W. Broadway (226-3970). "Selections from the Artists File"--works by Ashford, Diamond, San Clementi, Zalopany, others; thru 12/1.

BLOM & DORN—164 Mercer (219-0761). Piantings by Duffy, Frandsen, Levav; 11/13-12/2.

CLOCKTOWER—108 Leonard (233-1096). "Labor Intensive Abstraction"with works by Denes, Held, Pindell, Tuck, Wurmfeld, others; thru 12/8.

DRAWING CENTER—137 Greene (982-5266). Works by emerging artists, thru 12/29.

49th PARALLEL—420 W. Broadway (925-8349). Paintings by Alexander, Gernie, Johnson, Meigs, Tod, Wiitasalo; thru 11/24.

HAND IN HAND—568 Broadway (219-1844). Works by Beal, Bess, Gorchov, Havard, Hofmann, Resnick; thru 11/30.

KITCHEN—59 Wooster (925-3615)."Range of Response," with works by Albert, Doran, Gilbert, Koury, Tuft, Wagner; thru 12/1.

NICHOLS PRINTMAKERS—83 Grand (929-6688). "Intuition and the Block Print," with prints by Bosman, Connelly, Immendorff, Keever, Wye, others; 11/13-12/2.

VISUAL ARTS—137 Wooster (598-0221). A show of small works curated by Jeanne Siegel; 11/15-12/2.

Other

CITY GALLERY—2 Columbus Circle (974-1150). Works by artists from the Dominican Republic, thru 11/30.

P.S.1—46-01 21st St., Long Island City, N.Y. (784-2084). "Underknown," curated by Henry Geldzahler, with works by Auerbach, Briggs, Brodie, Drummond, Murch, others; thru 12/9.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West at Orange St., Brooklyn (875-4031). Works by Viet Nam veterans, including Edelman, Headley, Nightlinger, Noli, Tabak; thru 12/7.

Photography

ANSEL ADAMS/BERENICE ABBOTT/TODD WATTS—Large format photographs. Thru 11/30. Hamilton, 19 E. 71st (744-8976).

TOM ARNDT—Photographs of the Mondale-Ferraro campaign, thru 12/1. Manes, 177 Prince (505-5722).

GRETCHEN BERG—Photographs of Manhattan and its inhabitants, from 1965-1983, thru 12/1. Photographics Unlimited, 43 W. 22nd (255-9678).

COOPER UNION—41 Cooper Sq. War Torn: Survivors and Victims of the Late Twentieth Century, features the work of 31 internationally known war photographers, 11/13-12/13.

DOG MUSEUM OF AMERICA—51 Madison (696-8351). "The Dog Observered: Photographs, 1844-1983."Works by Curtis, Horst, Kertesz, Lartigue, Nixon, Wegman, others; thru 11/30.

HAMILTON—19 E. 71st (744-8976). Photographs by Abbott, Adams, Watts; thru 11/30.

HORST—Black-and-white photographs from the 1930's to the present, thru 11/24. Staley-Wise, 177 Prince (777-1590).

DAVID HORTON—Photographs paired with paper constructions and collages, thru 11/20. Photocollect, 740 West End (222-7381).

I.C.P.—Fifth Ave. at 94th (860-1777). "Life: The Second Decade, 1946-1955," with photographs by Bourke-White, Capa, Halsman, Mili, Parks, Smith, others; thru 1/13.

LEDEL—168 Mercer (966-7659). "1984 Annual Print Competition"--sponsored by Nikon and the Maine Photographic Workshops, judged by Abbott, Cinao, Hughes, others; thru 11/22.

MIKAEL LEVIN—Landscape photographs of France, Israel, Sweden, Norway and the American Southwest, thru 11/30. Harder, 37 W. 57th (308-0043).

PACE/MACGILL—11 E. 57th (759-7999). Photographs of Democratic National Conventions by Robert Frank; also works by Paul Strand, Nicholas Nixon, thru 11/24.

FRANCESCO SCAVULLO—Fashion portraits, thru 12/1. Light, 724 Fifth (582-6552).

GEORGE SEELEY—Figure studies in landscapes by a photographer who showed his work at Stieglitz's "291," thru 12/1. Miller, 724 Fifth (246-1625).

NEIL SELKIRK—Large-scale black-and-white portraits and landscapes, thru 11/30. Books & Co., 939 Madison (737-1450).

ROSALIND SOLOMON—Photographs from 1976 to the present, 11/16-12/21. Photo Center Gallery of N.Y.U., 721 Broadway (598-3939).

BILL STANTON—Photographs of Nicaragua, thru 11/26. Popular Photography, 1 Park (503-3700).

VAL TELBERG—Photomontages, both vintage and recent, thru 12/8. Miller, 38 E. 57th (319-1800).

WAVE HILL—675 W. 252, Bronx (549-3200). "Flower as Image in 20th Century Photography"—works by Atget, Callahan, Dahl-Wolfe, Devine, Groover, Hockney, Shore, others; 11/16-1/6.

WOLF—30 W. 57th (586-8432). 19th century photographs depicting traditional society, thru 12/1.

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India...Asante: Kingdom of Gold; thru 3/17...Ban Chiang: Discovery of a Lost Bronze Age; thru 1/28.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan... Masters of Japanese Calligraphy: 8th-19th Century; thru 1/6.

BROOKLYN MUSEUM—188 Eastern Pkwy. (638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms... Gowns by Grès; thru 1/6. . . . . Thunderstruck Landscape; thru Nov...Gary Bukovnik: Monotypes; thru 12/2...Taj Worley: Prints 1976-1984; thru 12/2...Six in Bronze; thru 1/6...Light of Asia: Buddha Sakyamuni in Asian Art; thru 2/10...Curators Choice IV: Quilts; thru Jan.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...Objects of Adornment: Five Thousand Years of Jewelry from the Walters Art Gallery, Baltimore; thru 1/6...American Art Pottery; thru 1/25...European Illustration: 1974-1984; 11/13-2/3.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Modern Masters. . . . . Will Insley: The Opaque Civilization, thru 11/25...Australian Visions: 1984 Exxon International Exhibition; thru 11/25...Horst Antes Sculpture; thru 11/25...Collection Gallery: Norris Embry; thru 12/16.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity. . . Coins Reveal. . . Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...Tefila—Dina Recanati Sculpture; thru 2/5...Larry Rivers - The History of Matzah: The Story of the Jews; thru 1/25...White City: International Style Architecture in Israel; thru 2/17.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art. . . The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry. . . Greek and Roman Treasury. . . New Installations in the American Wing. . . Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. . . . . Sports in Ancient Greece. . . New Galleries for Ancient Near Eastern Art. . . African Ivories; thru 12/30. . . Te Maori: Maori Art from New Zealand Collections; thru 1/6. . . . . The Flame and the Lotus: Indian and Southeast Asian Art from the Kronos Collections ; thru 3/3...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16... van Gogh in Arles; thru 12/30...The Camera and the Photograph: Images in Light...Gold Illuminators - 1984; thru 11/30... Erastus Salisbury Field; thru 1/6...**The Cloisters**, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2.50 suggested donation. Master European Drawings from the National Gallery of Ireland; thru 11/25. . . William Morris: The 150th Anniversary of his Birth; 11/25. . . Landscape Etchings by Rembrandt, thru 11/25. . . Manuscripts of Irish Authors; thru 11/25.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Erastus Salisbury Field; thru 12/9.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . New Toy Gallery. . . Rooms from the Home of John D. Rockefeller Sr. . . . . Queens, Courtesans and Cavaliers; thru 1/6. . . . . New York's Daring; thru 1/6.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing. . . Color Photographs: Recent Acquisitions, thru Oct. . . Irving Penn: Retrospective; thru 11/27...'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern; thru 1/15... Alvar Aalto: Furniture and Glass; thru 11/27.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection. . .Spanish Painters in Search of Light; thru 1/15.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Tues.-Sun. 12-6. Closed Mon. $2.50; students & seniors $1.50, children free. Leon Golub Retrospective; thru 11/25.

NEW YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps. . . Five New York Families; thru 11/18. . . Visions of Liberty; thru 1/13. . . . . Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 11/18. . . Firefighting on Parade: 1700-1865. . . The City Comes of Age: The Society Reminisces on its 180th Birthday; thru 2/3...Her Voice Was Heard: Women and Politics in America; thru 12/2...A Pageant of Heraldry in Britain and America; thru 1/27... Baroness Hyde de Neuville: Sketches of America, 1807-1822; thru 3/17.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. . . The Center for Book Arts; The First Decade; thru 11/29...American Scenery: The Art of John and John William Hill; thru 1/15...Literary Gifts; 11/16-5/31...New York's Little Flower: LaGuardia As Mayor; 11/16-12/7.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Print Acquisitions 1974-1984; thru 11/25. . . Blam! The Explosion of Pop, Minimalism, and Performance 1958-1964; thru 12/2...Robert Kushner: Paintings on Paper; thru 12/9.. **Whitney Museum at Philip Morris**, 42nd at Park (878-2550). On 42nd Street: Artists' Visions; thru 12/26.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/12 at 7: Modern Paintings, Drawings, and Sculpture from the Collection of Barnet Hodes. On view from 11/8. 11/13 at 7: Impressionist and Modern Paintings and Sculpture. On view from 11/8. 11/14 at 10: Impressionist and Modern Drawings and Watercolors. On view from 11/8. 11/14 at noon: Paul Klee: Paintings, Watercolors, and Drawings from the Collection of James Gilvarry. On view from 11/8. 11/14 at 2: Impressionist and Modern Paintings and Sculpture; Part II. On view from 11/8. 11/16 at 10 & 2: Printed Books and Manuscripts from the Library of Doris L. Benz. On view from 11/9. **East**, 219 E. 67th St. (570-4141). 11/13 at 10: English and Continental Furniture and Decorations from the Mendelsohn Galleries Collection. On view from 11/9. 11/14 at 10 & 2: Fine American Firearms from the Collection of Bernard and Edna L. Braverman. On view from 11/10. 11/15 at 10 & 2: Antique and Fine Jewelry. On view from 11/10.

DOYLE—175 E. 87th St. (427-2730). 11/15 at 7: Important 19th and 20th Century European Paintings. On view from 11/10.

PHILLIPS—406 E. 79th St. (570-4830). 11/14 at 11: Rare Books and Manuscripts. On view from 11/10. 11/14 at 3: Clearing House Sale of Paintings. On view from 11/10.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 11/14 at 7: Six Paintings from the Collection of Mr. & Mrs. David Bakalar. On view from 11/8. 11/14 at 7: Impressionist and Modern Paintings and Sculpture. On view from 11/8. 11/15 at 10:15: Impressionist and Modern Drawings and Watercolors. On view from 11/8. 11/15 at 2: Impressionist and Modern Paintings and Sculpture, Part II. On view from 11/8. 11/16 at 9:30: Sotheby's Arcade Auctions: Art Nouveau. On view from 11/10. 11/16 at 10:15 & 2: Impressionist Paintings, Chinese and European Ceramics, French and English Furniture from the Estate of Pauline K. Cave. On view from 11/10. 11/17 at 10:15 & 2: Important Art Nouveau and Art Deco. On view from 11/10. 11/17 at 11 & 2: Important French Furniture. On view from 11/10.

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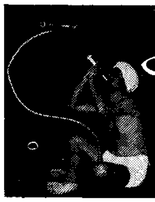

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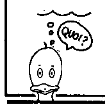

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OTHER EVENTS

Happenings

MAGNIFICENT CHRISTMAS SPECTACULAR—Radio City Music Hall's annual holiday family entertainment opens 11/16. This year's edition includes the Rockettes, "The Living Nativity," complete with the manger's animals, bows to Dickens and "The Nutcracker," lighting of a menorah, and some favorite scenes of years past. Thru 1/10/85, with daily times varying. Sixth Ave. and 50th St. (757-3100); $18, $22. All tickets are on sale in advance.

STAR QUEST—Sky show at the Hayden Planetarium, C.P.W. at 81st St. (873-8828). Leonard Nimoy narrates this journey through space and time, and speculates on the future of space exploration.Thru 11/18; show times vary. $3.75; seniors and students $2.75; children $2.

SUPERSKATES XI—This is the annual fund-raiser for the U.S. Olympic Fund, and this year it features Robin Cousins and is set for Madison Square Garden, 11/19 at 8. Rosalynn Sumners, Barbara Underhill and Paul Martini, Judy Blumberg and Michael Seibert, Tiffany Chin, Richard Dwyer, and Mark Cockerell, champions all, as well as some young up-and-comers, will appear with the British Cousins. Tickets, $8-$16.

SALES THAT ARE FAIR...19th- and 20th-century flower and fruit prints; nature printing; prints of birds and butterflies, and historical views from Capt. Cook's voyages—some of the lures at a print sale, 11/15 and 16 at the New York Botanical Garden, Bronx. Sales from the several-hundred items will benefit the Garden Library's book-repair and binding fund. Hours are 10-4...A Holiday Boutique sponsored by Manhattan Junior League, Yeshiva U. Women's Organization, will have luxury and crafted things from shops like Dunhill, Bottega Veneta, Tiffany, Toy Park, Gucci, For Children Only, and many more. Gift certificates as well as merchandise. It's at the Young Men's Philanthropic League, 4 E. 80th St.: 11/13, 7-11; 11/14, 10:30-5 and 7-10:30; 11/15, 10:30-1. Admission is $3—it's a scholarship-fund benefit—and after that you can browse for free... A silent auction is part of the annual fund-raiser for CIVITAS, the East Side community activists group, and its projects. Date is 11/16, 6:30-9, at Church of the Heavenly Rest, Fifth Ave. and 90th St. Main part of the evening is entertainment by the East Thirteenth Street Jazz Band, and there's a buffet and wine bar. Admission is $20, and among the auction items are merchandise and services—even a chamber-music concert, just for the lucky bidder and friends...The Jacques Marchais Center of Tibetan Art on Staten Island, 338 Lighthouse Ave. (987-3478), will have its pre-holiday sale 11/18, in the Yak and Yeti gift shop--crafted items with an Oriental accent, and foods with an exotic flavor, are the chief wares...Nassau Coliseum is one of the biggest venues for a fair/sale, and "Celebrating a Decade of Crafts on Long Island" takes over the area 11/16, 6-10; 11/17, 11 a.m.-10; 11/18, 11-7. This harvest crafts festival spotlights vendors from 28 states and Canada, and the range is from art to clothing, hangings to jewelry, and more. $4 includes all demonstrations, of skills like spinning and clay-throwing...The Junior League of the City of New York stages its annual Golden Tree, a fund-raising holiday boutique, 11/14 and 15, 11-4 and 6-10 at 130 E. 80th. Admission's $5, and you can browse in specialty corners by Serendipity and that ilk--and there'll be plenty of serendipity on hand...Buy a good lunch for $10 or more, and help the outreach program of the Church of the Holy Apostles to feed the same lunch to more than 700 of the needy throughout the week. Date for the benefit is 11/17, 11-1, at the Soup Kitchen, 296 Ninth Ave. at 28th St.

...**AND FAIRS THAT ARE SALES**—It's the Fair Season, no doubt about it. Just consider: The Bank Street School for Children, 610 W. 112th St., has its Harvest Fair 11/17, 11-4. A flea market, sports equipment, children's clothes, arts and crafts, all for sale, and also children's entertainment...The Unitarian Church of All Souls, Lexington Ave. at 80th St., invites folks to its benefit "Fair in Old New York," 11/17, 10:30-4; admission's $1, with lunch served/sold at noon and an auction at 2. Handmade gifts and decorations, books, baked goods, and entertainment--and real cider...The Fair at the Central Synagogue Nursery School, 123 E. 55th St., is for the scholarship fund, and admission is $3, children $1, including lunch. White-elephant sale, a boutique, silent aucition, designer and children's clothes, fabrics and art, and a raffle. Date is 11/18, 11:30-4, and there's children's fun too... The Park Avenue Methodist Church Fair, 11/17, 11-6, is at the church, 106 E. 86th St., and features lots of brand-new merchandise, perfume and cosmetics, books and plants, artwork and foods. Benefiting are agencies like Meals on Wheels, the Burden Center for the Aging, and others. Free admission..."A Country Fair in the City," the holiday event of the Brick Church, Park Ave. and 91st St., is 11/15, 4-10, and 11/16, 10-4. There'll be art and food, handmade decorations, crafts, clothing, all for sale, and a children's fair with games and prizes (this last, Fri. at noon... Families First, a support center in Brooklyn for families with young children, holds a Toy Fair 11/16, 17, 11-4. Children's books, in addition to foreign and domestic toys of all kinds and for all ages. At 250 Baltic St. (855-3131)...If you're out Glen Head way (L.I.), visit the Green Vale School, on Valentine's Lane, for its annual school fair, 11/13, 14, 15, 10-4. Attic treasures, children's things, toys, new merchandise, foods, and a grandparents' booth for homemade things (what else?).

ON THE MID-NOVEMBER CALENDAR: Marianne Moore's 97th birthday would have been 11/15, and the evening before, fellow poets John Ashbery, Donald Hall, Brad Leithauser, and Grace Schulman will gather at the American Museum of Natural History's Kaufmann Theater to read their favorite Moore poems. Time is 6, and the salute is free with museum admission...Africafest '84 is a celebration at Tribal Arts Gallery, 84 E. 10th St., 11/14-18, noon-7. Ceremonial sculptures from 60 kingdoms and tribes, antique puppets, ancestor statues, masks, textile hangings, and folk-art collectibles are on view, and there are lots of crafts for sale, too...A nostalgia-history-oriented Photographica Fair, 11/18, from 11 a.m., spotlights old cameras, stereo cards, daguerreotypes, and some new equipment, too. At the Penta Hotel, Seventh Ave. and 33rd St. $3.50.

NOTES FOR THE WEEK AHEAD—Puerto Rico: Discovery Day 1984 is the celebration 11/18 at the Brooklyn Botanic Garden, 1000 Washington Ave., when you can see and hear a lecture about Puerto Rican flora and gardens, and enjoy a concert by Sergio Ortiz and his Band and Troubadours, "Jibaro: Traditional Folk Music of Puerto Rico." Lecture, by Kenneth Erb, at 2; the concert at 3. $2... A trio of worthy fund-raisers: H.A.P.P.I., or Help Autistic People Please, Inc., will hold an open reception at the handsome former Sonnenberg town house, 19 Gramercy Park So., now Evyan House, followed by dinner and dancing at the nearby landmark National Arts Club. $250 (679-1649)..."An Evening at Trump Plaza," a simulation of Atlantic City's casino life, will benefit United Cerebral Palsy. Date is 11/16, at the New York Hilton. It's called a Gamboling Gala, and there'll be lots of prizes to vie for. For ticket information: 683-6700)... A Townhouse Business Expo 11/17 benefits NAACP Project Rebound and features women in business. Workshops, a Christmas bazaar, business displays, and a raffle. At the Roy Wilkins Center, 270 W. 96th St., 10-6. $2.

Tours

MILLIONAIRES' ROW—"The Mighty Tycoons,"A New York Walk-About (582-8083, weekdays). 11/18 at 11 a.m. and 2, meet SE corner of Fifth Ave. and E. 78th St. $5.

WESTBETH ARTISTS' STUDIOS—With the Floating Gallery. 11/17 at 1; phone for meeting place (254-3690). $7.

MUNICIPAL ART SOCIETY—(935-3960). "The Stone Age," a restoration tour: 11/13 at 12:30, meet at Maine Monument, Columbus Circle and Central Park.$5.

TOURS WITH THE 92ND STREET Y—Must preregister for all (427-6000, ext. 179).11/18 at 11 a.m., three tours: each $8—A November Day in Brooklyn Heights; A Flushing Potpourri; Turn-of-the-century Fifth Avenue. 11/12 at 3:30: an afternoon tea stop at the Helmsley Palace's Gold Room; $22; 11/19, tea at Windows on the World; $12.11/15 at 1: A Ninth Ave. gourmet tour; $8. 11/18, 1-4, an Artists' Hospitality tour, visits to two couples, husband and wife who are each artists; $13.

DOORWAY TO DESIGN—Tour furniture and fabric collections, with design consultant Sheila Sperber (339-1542 or 376-6161). 11/12, 12/5, 10 a.m.-12:30. $15.

NATIVE AMERICAN SHELTERS: A THANKSGIVING TRIBUTE—Build models of these early structures. 11/18 at 2, meet at Fifth Ave. and 97th St.; free.

HARLEM GOSPEL TOUR— With Holidays in New York (765-2515). Church service, and a history-culture walk. 11/18 at 10:15 a.m. Meet at Coliseum, Columbus Circle, $7.50.

GRAND CONCOURSE—11/18 at 1, meet at the Lorelei Fountain, Joyce Kilmer Park, 161st St. and the Concourse. With Bronx County Historical Society. $4.

URBAN PARK RANGERS—Variety of walks and workshops. Phone for borough schedules. Bronx: 589-0096; Brooklyn: 856-4210; Manhattan: 397-3091; Queens: 699-4204; Staten Island: 442-1304).

LINCOLN CENTER— Visits to the theaters and underground areas. 10 a.m.-5 p.m., hour-long tours at frequent intervals (877-1800, ext. 512). From the concourse level.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 11/17, Central Park. 11/18 Alley Pond Park, Queens. $15. Phone for meeting places.

NATURE WALKS—Autumn walk, at Old Westbury Gardens, Westbury, L.I. (516-333-0048). 11/18. *Gardens open 11 a.m.-4 p.m.*$3...Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000). 11/17 at 8:30 a.m., a bird walk; $2. A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Weds., at 10 a.m.; $1...Wave Hill, 249th St. and Independence Ave., Bronx (549-2055). 11/18 at 2, a fall garden walk; free. A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission, $2...Brooklyn Botanic Garden, 1000 Washington Ave. Each Sun. at 1, meet at the Garden *Shop for a 45-minute tour; free.*

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 11/18, Fort Tryon Park, Manhattan. Phone for meeting place; $12.

OUTDOORS CLUB—Write P.O. Box 227, New York 10021, for schedule of country hikes. 11/18 at 1, meet at St. Mark's, Second Ave. and 10th St., for a tour of the area. $1, plus $2 for Old Merchants House admission. and tour.

Sports

HOCKEY—**N.Y. Islanders**, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. 11/15 at 8:05, vs. Minnesota. 11/17 at 7:05, vs. the Rangers... **N.Y. Rangers**, at Madison Square Garden (564-4400). $8-$19. 11/18 at 7:30, vs. New Jersey Devils.

BASKETBALL——*N.Y. Knickerbockers, at Madison* Square Garden (563-8000).$8-$16. 11/13 at 7:30, vs. Washington. 11/17 at 7:30, vs. Cleveland.

BOXING—All-star matches. Madison Square Garden (564-4400), 11/14 at 7:30. $10, $15.

SQUASH—$35,000 Chivas Regal Open, at the Uptown Racquet Club, 151 E. 86th St.11/16-19. 860-8630 for times and ticket information.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700); daily except Tues., post time at 12:30. $2, $5. Featured races: 11/14, Schenectady; 11/17, Remsen; 11/18, Demoiselle.

Children

THE MOUSE HOUSE, and the Marionette Ballet. Alice May's Puppets, at Origami Center, 31 Union Square West (255-0469), 11/18, 25, 12/2 at 2. $2.50.

18TH-CENTURY PUPPET SHOW, with Benjamin Franklin and other favorites. Skysaver Productions, at Fraunces Tavern Museum, 54 Pearl St. (425-1778), 11/18 at 2. $2.

PEKING OPERA DANCE AND CHINESE MUSIC, with Hung yen Hu and Tsuan-nien Chang. Family program, at the Asia Society, 725 Park Ave. at 70th St. (288-6400), 11/17 at 2:30. $5, adults $7.

TALES OF CHELM—*Sketches, songs, riddles, jokes.*

New Theater, 62 E. 4th St. (972-0672), opening 11/18 at 2; also 11/25, 12/2, and then every other Sun. thru 3/10. $4.

GROWNUPS—A musical about the adults' world through a child's eyes, by First All Children's Theatre. At 37 W. 65th St. (873-6400). Sat. and Sun. at 2 and 4, thru 12/16; also 11/23 at 2 and 4. $10.

FAMILY DAY, at the Jewish Museum, 1109 Fifth Ave. (860-1888). Demonstrations of quilting, portrait painting, and more; also Jewish folksongs and tales (songs at 1:45 and 3:15, stories at 1 and 2:30). Date is 11/18, 1-4. Free museum admission for children under 16.

TOM GLAZER, folksinger and composer. Benefit concert for Corlears School. Symphony Space, Broadway at 95th St. (864-5400), 11/18 at 2. $8, $10.

L'HEURE DU CONTE—Story hour in French, for 3-6-year-olds. French Insitute/Alliance Francaise, 22 E. 60th St. (355-6100), 11/16 at 4. $1.

ONCE UPON AN ORCHESTRA/THE STORY OF CELESTE, by George Kleinsinger and Paul Tripp. Show is a tribute to the author and composer. Downtown Chamber and Opera Players, Mimi Stern-Wolfe conductor; with Betty "Lady" Aberlin and Sean Barker. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (673-2207), 11/18 at 3. $3, adults $5.

THE WORLD OF BIRDS—Nature program with Bill Kolodnicki. At the Theodore Roosevelt Birthplace, 28 E. 20th St. (260-1616), 11/18 at 2. Reservations required; 50 cents adults, under 16 and seniors free.

MIMELIGHT—Performance and workshop for the family, with Lindanell Rivera and Joseph Zwerling. Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn 9648-7703), 11/19 at 2. $3.

ACME DANCE COMPANY—James Cunningham's troupe gives a lecture-demonstration of some of "Aesop's Fables." Triplex at BMCC/CUNY, 199 Chambers St. (618-1900), 11/17 at 11 a.m. $2.50.

BABES IN TOYLAND—Updated version of the musical, by Theatreworks/USA. New Dorp High School, 465 New Dorp Lane, S.I. (462-3525), 11/18 at 1. $5.

MORE AESOP'S FABLES—By Rainbow Puppet Works. Washington Square Church, 133 W. 4th St. (924-4544), 11/17 at 2:30. $3.

PETER AND THE WOLF—Penny Bridge Players, at Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn (858-9152). 11/15, 19, 20, 21 at 10:30 a.m. and 1; 11/16 at 10:30 only; also 11/17 at 2. $3.50.

CHILDREN'S BOOK WEEK—Stories (with sign language), activities, special guests. Brooklyn Central Library, Grand Army Plaza. 11/17, 11-4. Free.

THE WIZARD OF OZ—The Puppetworks, at Old First Church, Seventh Ave. and Carroll St., Brooklyn (638-5217), Sun. at 2, thru 12/9. Also 11/12, 23 at 2. $3.50.

PAPAGENO PUPPET THEATER—"Cinderella," a musical for rod puppets. West Side Y, 5 W. 63rd St.(877-4852). Sat. at 1 and 2; Sun. at 11, 1, and 2; thru 12/16. $3.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 adults.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free story hours Sun., 11 a.m. West Side, 12:30 East Side. 11/18, Thanksgiving story hour, ages 3-6.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 11/17 at 11 a.m. and 2 p.m.:"Magic With a Smile," Fred Wolinsky. $3.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. $4, adults $7.

MICHAEL TAUBENSLAG PRODUCTIONS—11/18: "Cinderella," at 1; "Jack and the Beanstalk" at 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672).11/17 at 1:30, The Nifty Puppeteers in "The Golden Melon." $2.50. . .Following at 2:40, a Please Touch demonstration, a hands-on experience in a 17th-century Dutch room. $1. . .11/18 at 2:30, Linda Russell with ballads, in "A Children's Introduction to Early American Music." $3.

FABULOUS FABLES—Story theater based on the Indian "Panchatantra." Sivananda Yoga Center, 243 W. 24th St. (255-4560). Sun. at 12:30 and 2. $3.

LITTLE PEOPLE'S THEATRE COMPANY—11/17, 11/18: "The Three Little Pigs" at 1:30; "Hansel and Gretel" at 3. Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

ALADDIN AND HIS WONDERFUL LAMP—Musical from *The Arabian Nights*, On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). 11/17 at 1 and 3:30. $3, adults $4.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co., at the Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at noon and 2, Sun. at noon. $4, adults $5.

MAGIC TOWNE HOUSE, 1026 Third Ave.,60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 11/17, 1-2:30, "Tree Rhythms," with the Royal Gardener. Free, but must reserve. 11/18 at 2 and 3: The Thunderbird Dancers in Native American songs and dances. Free.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon and 4. Also: 11/17 at 2, artist Susan Jeffers, of "Silent Night"; 11/18 at 4, in the Uris Center, "Castles in Manhattan," with Ron Roberts, who builds them. Free with museum admission.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends $3, adults $2; weekdays, $2 and $1. Activities each afternoon. Also: 11/17 at 1:30, mime and magic with Christopher the Clown, who's 16. 11/17, 18,ongoing workshops in making Japanese fold-out books.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibit, " Soundtracks". Fri. at 1, "Cozy Afternoons," storytelling for 3-5-year-olds...11/12 at 1:30 and 3, magician Fred Wolinsky.11/17 at 1:30, Felicia Tedesco with "One Smart Turkey"; 11/18 at 1:30, artist-composer Peter Phillips talks about wooden instruments. All free with museum admission.

QUEENS MUSEUM, N.Y.C. Bldg., Flushing Meadow-Corona Park, Flushing (592-2405). Drop-in workshops for the family, Sun. at 1:30 and 3. 11/18: Discover color, in a program based on the exhibit "Activated Walls." Free.

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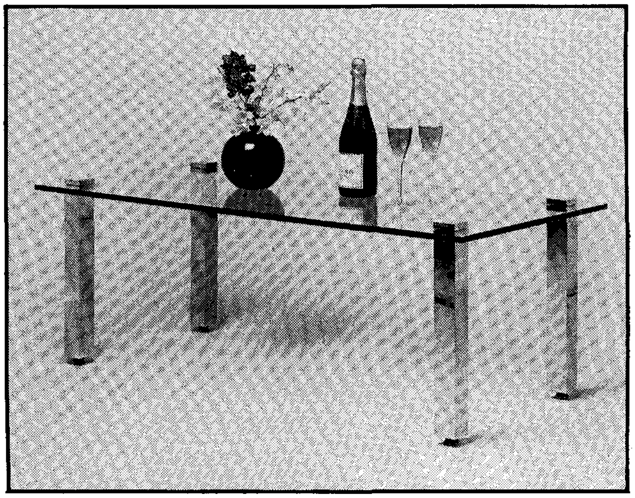

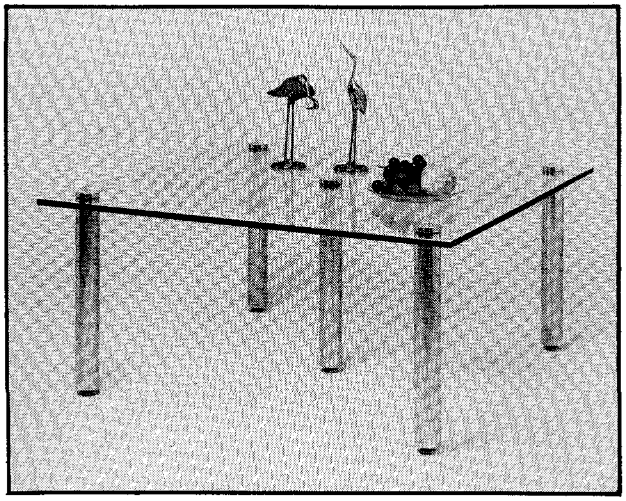

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS	
B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)**
AE, CB, DC, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calf's liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. Closed Mon. **(M)** AE, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft-shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)**
AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)**
AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)**
No credit cards.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Reduced rate parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)**
AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)**
AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)**
AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)**
AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No credit cards.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American. Spcls: grilled giant shrimp with red pepper sauce, marinated chicken in tamari, ginger and garlic; grilled skirt steak with Cajun tomato sauce. Res. sug. L Mon.-Fri. 11:30-5. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. **(M)**
AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

MITA—45 Nassau St., bet Liberty St. & Maiden Lane, 349-6264. Casual. Japanese. Spcls: cheese kyo-maki, Mita steak, gusokuni. Res. nec. L Mon.-Fri. noon-3. D daily 5-9:30. Private parties for 20-30. **(M)**
AE,CB,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Casual. California-French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb, thru 11/26 game festival. Res. sug. L Tues.-Fri. 11-4. Br Sat.-Sun. 11-4. D Tues.-Sun. 5-midnight. Private parties for 100. Ent. Wed-Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental-Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal à la crème. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4-11:30, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily, full buffet. Res.sug. L Mon.-Fri. 11-3. Buffet Br Sun. noon-6. D Mon.-Sat. 5-11. Private parties. Ent. **(M)** AE, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun to midnight. **(M-E)** AE, MC.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.**, 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. **(M)**
AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)**
AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E)**. **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

ZI PEPPE—11 Waverly Pl, bet. Greene & Mercer Sts. 228-5450. Casual. Italian. Spcls: scampi al vino blanco, penne alla vodka, saltimbocca. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-11, Fri. to midnight, Sat. to 1 a.m. Private parties for 80. **(M)**
AE, CB, DC, MC, V.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1.

Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. (I) AE, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. Outdoor café. (I) MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.-Fri. noon-3. D Sun.-Mon. 5-11, Tues.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. noon-3:30. Parties for 10-150. Ent. nightly. (M) AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. (M) AE.

DOLCE—140 W. 13th St., 741-2050. Casual. Italian. Spcls: pasta alla wodka, gamberi 'fra Diavolo,' carpaccio all' Italiana. Res. sug. D daily 6-1 a.m. (M) AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. (I) AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. (M) AE, CB, DC, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker Sts., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. (I) AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. (M) AE, CB, DC, MC, V.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 10:15. (M) AE, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. (M) **AE, DC, MC, V.**

LE CANARD ENGLOUTI—72 Bedford St., 243-8593. Casual. Modern-French. Spcls: red mullet en papillote julienne; braised turbot, champagne sauce with truffles; magret de canard grillé au navets. Res. sug. D Tues.-Sun. 6:15-10:30. Closed Mon. (M) AE, CB, DC, MV, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. (I-M) AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Roquefort beignets with apple puree, seared tuna with figs and Alphonso olives, double breast of chicken with two mustards and bernaise with cornichons; chocolate mousse with pistachio crème anglaise. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-

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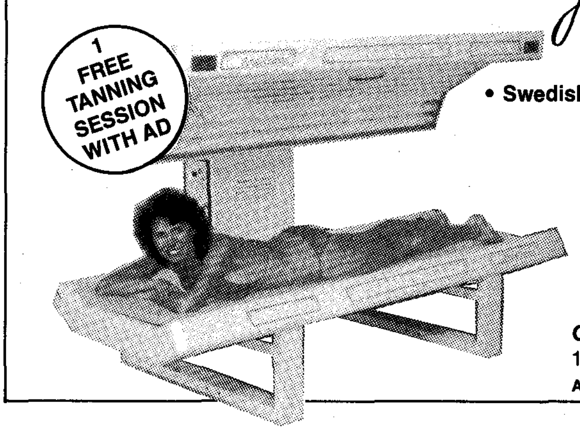

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RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. (I-M) AE, DC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. (I) AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. (M) AE, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. (I) AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. (M) AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M) AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Thru 11/25, Apple Festival. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. (M) AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M) No credit cards.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B,L,D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. Spcl. pre-theater D. (M) AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo *Bruschi Trio. Closed Sun., except for parties over 50.* (M) AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evening & Br. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. (I) AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. (M) AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. (I-M) AE, MC, V.

CHELSEA LION —108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. (I-M) AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. (I) AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Sat. noon-4. Br Sun. 11:30-4. D daily 6-12:30 a.m. S daily 12:30-3 a.m. (M) AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, veal chop with wild mushrooms, sauteed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30-3. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. (I) AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. (I-M) AE, CB, DC, MC, V.

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37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I) AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. (M) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30. & Sun. Br. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt. Chinese. Spcls: lobster roll, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. (M) AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. (I) AE, CB, DC, MC, V.

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American-Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-2 a.m., Sat.-Sun. from 4. (M) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

FORTUNE GARDEN PAVILION—209 E. 49th St., 753-0101. Dress opt. Chinese-Szechuan-Cantonese. Spcls: velvet chicken, prawns casino, sampan squid. Res. nec. Open daily 11:30 a.m.-11 p.m. Bar til 1 a.m. Pianist daily noon-3,5-11. (M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m. - 11 p.m., Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

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J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30-7. Bar til 8. Private parties. Also **46 E. 43rd St.,** 599-9805, **430 Lexington Ave., at 43rd St.,** 599-8936; **64 W. 52nd St.,** 245-9702; **32 Cedar St.,** 825-9855. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M)** **St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M) AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Parties for 300. Pianist nightly. Closed Sun.**(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat.

RESTAURANT DIRECTORY

11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. (I-M) AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. (M-E) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. (M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CASTELLANO—138 W. 55th St., opp. City Center, 664-1975. Casual. Venetian. Spcls: risotto, carpaccio, homemade pastas, grilled seafood. Res. sug. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5:30-11:30. Bar 11:30 a.m.-11:30 p.m. Closed Sun. (E) AE, CB, DC, MC. V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. (M) AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish-Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat.-Sun. 1-11. (I-M) AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. (I-M) AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. Free parking after 6. (M) AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. (I) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CREPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crèpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, CB, DC, MC, V.

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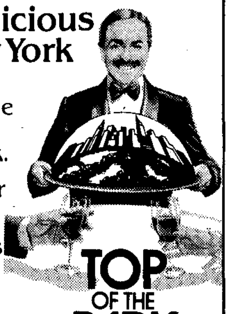

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LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. (M) AE, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. Reduced rate parking after 5. (I-M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) **AE, DC, V.**

PONGSRI THAI—244 W. 48th St., 582-3392. Casual. Thai. Spcls: pla lai peck, beef saté, mee krab. Open daily noon-midnight.(I) AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. *Res. sug. L Mon.-Fri. noon-3. D daily* 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. (M) AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M). Rainbow Grill: Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. *Res. sug. D daily 4 - midnight.* Ent. Fri.-Sun. Private parties 20-75. (M) AE, MC, V.

ROSE—51 W. 52nd St., 751-5152. Jacket required. Italian. Spcls: veal alla Rose, tortellini alla panna, fresh fish. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 3-10. Closed Sat.-Sun. (M) AE, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. (M) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. *Also Victor's Cafe—240 Columbus Ave. at 71st St.,* 595-8599. (M) AE, CB, DC, MC, V.

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FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass a naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (E) AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. (M) AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. Edwardian Room: Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. (M-E) **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. (E) **Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, an-

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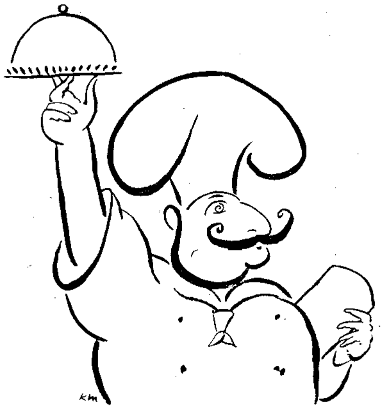

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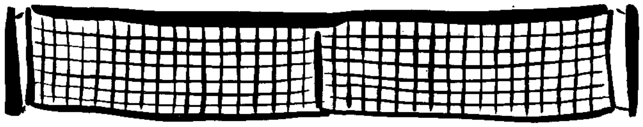

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gel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M) AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L daily 11:45-3:30. D Mon.-Sat. 5-midnight, Sun. 4:30-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

Above 60th Street, East Side

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon - 3. Drinks til 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily (M) AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. (M) No credit cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas, green chile chicken chili, 'make your own tacos' Border Fiesta. Res. sug. L Mon.-Fri. noon-3:30. D daily 5:30-midnight. Br Sat.-Sun. 11:30-3:30. (M) AE, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. (M) AE, CB, DC, MC.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.(M-E) AE, CB, DC, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. (I-M) **AE, DC, MC, V.**

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. (M) AE, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. (M) AE, DC, MC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No credit cards.

RESTAURANT DIRECTORY

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. (M) AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. (I-M) AE, CB, DC, MC, V.

MR SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 80. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's**—1501 Second Ave., at 78th St., 650-1455. (I) AE, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and Calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: seafood salad with fresh dill, scallops of veal with proscuitto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. (M) AE, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. (I-M) AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M) AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L (E) AE, CB, DC, MC, V.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. (I-M) AE, CB, DC, MC, V.

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CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake.

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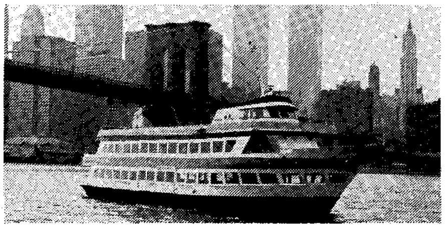

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CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish marine with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. (M) AE, DC, MC, V.

RARE FORM—467 Columbus Ave., bet. 82nd & 83rd Sts., 496-0282. Casual. American. Spcls: lamb chops, prime rib, N.Y. strip, broiled red snapper. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-4. D daily 6-1 a.m. S daily 1 a.m.-3 a.m. Pianist nightly. (M) AE, CB, DC.

RED BARON—201 Columbus Ave., at 69th St., 799-8090. Casual. International-Nouvelle. Spcls: fresh tuna with oriental black bean sauce, poached Norwegian salmon with champagne and leeks, rack of lamb rolled and stuffed with goat cheese. Res. sug. L Mon.-Fri. 11-4. Br Sat.-Sun. 11-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 30. (M) AE,CB,DC,MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. (M) AE, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. (I) AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. (M) AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. (E) AE, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

ROSSINI'S OF BAYRIDGE—87-12 Fourth Ave., 748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon-3. D daily 3-midnight. Private parties for 20-75. (M) AE, CB, DC, MC, V.

Queens

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also Villa Bianca East Little Neck, 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. (I-M) AE, CB, DC, MC, V.

WATERS EDGE—44th Drive & the East River, 392-4055. Casual. American-Nouvelle. Spcls: grilled Norwegian salmon, veal chop, fresh fish daily. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist nightly. Private parties for 120. (M) AE, CB, DC, MC, V.

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BLUE NOTE—131 W. 3rd St., 475-8592. 11/12, Benefit for City University Child Center. 11/13-18, Paquito D'Rivera & Toots Thielemans. 11/19, Miranda Hentoff; Carol Chaikin; Laura Dreyer Quintet. 11/20-25, Johnny Griffin and Eddie 'Lockjaw' Davis. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 11/14, Doc Watson. 11/16,17, An evening with Mort Sahl. 11/18-20, *Accentuate the Positive* - musical. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 11/12-17, Ray Bryant and Jimmy Rowser. 11/19-24, Bross Townsend and Bob Cunningham. Sets at 9:45, 11, 12:30 and 2 a.m. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 11/12, Dennis Mooreman Duo. 11/13, Judy Niemack Trio. 11/14, Mark Morganelli and Vic Juris. 11/15, Jill Hughes Trio. 11/16,17, Ricky Ford and Cecil McBee. 11/19, Bob Ward and Simon Wettenhall. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Adam Makowicz plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 11/17, Snakelips. 11/24, Neon Valley Boy. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 11/12,13,19,20, Ed Polcer's Midtown North. 11/14,21, Hot Club of 54th Street. 11/15-17, Balaban & Cats. 11/18, Widespread Jazz Orchestra. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 11/12,19, Les Paul Trio. 11/13-18, Susannah McCorkle, Tues.-Thurs., Sun. at 9 & 11, Fri.-Sat. 9,11 & 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 11/12, Sonny Ochs. 11/14, Peter Spencer. 11/15, Bill McLaughlin presents an evening of improv with Class Menagerie. 11/17, Suzanne Vega. 11/18, Long Island Fisherman. 11/19, Lauren Agnelli. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 11/12, Roseanna Vitro. 11/13-15, Jack Wilkins and Harvie Swartz. 11/16,17, Marion Cowings and Kim Shaw. 11/18,19, Reggie Workman. 11/20-24, Patricia Barber and Marc Johnson. **Upstairs:** 11/15 at 8:30, Onaje Allan Gumbs followed by Hilton Ruiz at 10:30. 11/16 at 8:30, Roger Kellaway with Irene Reid. 11/17 at 8:30, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Wed.-Sun. 10-3, David Allyn and the Scott Hardy Trio. Sun., 5-10, singer-pianist Brooks Kerr. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Pianist Al Foster plays Mon. - Sat. from 10-2:30 a.m. AE,MC,V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. American restaurant overlooking the Hudson. Singer-pianist Roschelle Paul sings every Tues.-Thurs. at 10 & 11:30. Gary Pate sings Fri. & Sat. at 11 & 12:30 a.m. AE, DC, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 11/12, John Hicks' Big Band. 11/13-18, Stan Getz. 11/19, Toshiko Akiyoshi's New York Jazz Orchestra featuring Lew Tabackin. 11/20-25, Astrud Gilberto. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 11/13-12/8, disc jockey, TV host, and writer Jonathan Schwartz in 'Illusions,' Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Lynn Oliver Big Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Hap Gormly All Stars; Phil Bennett Society Swing. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 11/12, John Clark, Buddy Williams, John Duvall. 11/13, Michael Wolff. 11/14,15, Miles Jaye. 11/16,17, John Scofield, Bob Berg, Darryl Jones, Don Grolnick, Peter Erskine. 11/18, Alan Braufman Band. 11/19, Galt Macdermot's New Pulse Jazz Band. 11/20, Clyde Criner, Mike Stern, Omar Hakim, Victor Bailey. 11/21, Glow. 11/23,24, Hiram Bullock & Band of Doom. MC,V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 11/14, Rocky Road. 11/15, Armand Zone. 11/16, M.T.A.; Lip Service. 11/17, Poison Heart. 11/18, Sharkskins. 11/21, The Lust; Squeaky Clean. 11/23, Zero-Zero. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 11/12,19, Gil Evans' Orchestra. 11/13-18, Arthur Blythe. 11/20-25, Buddy Tate Quintet with special guest Al Grey. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 11/13-17, flutist and singer Bobbi Humphrey,Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 11/16,17, Stormin' Norman and Suzy. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 11/12, Joe Cuba Sextet with singer Jimmy Sabater; Israel 'La Verdad' with guest soloist Ronnie Cuber. 11/19, Toto Puente and his Latin/Jazz Ensemble; Louie Ramirez/Ray De La Paz Orquesta. Music from 9 p.m. **Terrace:** Every Tues. at 9:30, Daphne Hellman and Hellman's Angels. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 11/12,19, Mel Lewis & The Jazz Orchestra. 11/13-18, Red Rodney-Ira Sullivan Quartet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 11/12, Ferry Gonzalez and the Ft. Apache Band. 11/13-17, Benny Carter. 11/18, The Better Half with Susan James. 11/19-24, Willis 'Gator' Jackson. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 11/12, pianist Jim Roberts with Brian Torff on bass. 11/13-17,20-24, guitarist Tal Farlow with Gary Mazzaroppi on bass. 11/18, guitarist Gene Bertoncini with Michael Moore on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. 11/12,13, Dave Mason. 11/14,15, Buddy Guy & Jr. Wells; Fat City Band. 11/16,17, Six Gun; Gabe Johnson Band. 11/19-22, The Neville Brothers. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. 11/12,13, Ken Brooks Molly. 11/14,15, T.J. White and Southern Cookin'. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 11/13-18, comedians Steven Wright and Judy Tenuta, Tues.,Wed., Sun. at 9, Thurs.-Sat. at 9 & 11:30. AE.MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. 11/12-15, comedian Jackie Mason and the Dangerfield Trio. 11/16,17, comedians Richie Gold and Chris Elliott. Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

HORN OF PLENTY—91 Charles St., 242-0636. 11/16,17 at 8, Carol Ann Folkes followed by Debra Armelino/Michael Sutton Comedy-Music Show at 11. AE, CB, DC, MC, V.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Jo Monti and comedian Terry Day. Thurs., magicians Imam and Devlin. Fri., magician Slydini and comedian/magician Guy David. Sat., magicians Peter Maloney and Jo Monti. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Italian restaurant. Singer-composer Peter Dean plays nostalgic medleys every Tues. & Wed. at 9 & 11, alternating with the Romano Quartette. AE, CB, DC.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

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S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 11/14, Arrow; Hot-Hot-Hot. 11/15, The African Connection - Juju Music. 11/16,17, Loremil Machado and the Sarava Bahia Band. 11/18, Mario Rivera and the Salsa Refugees. 11/20,21, Sonny Okosun - King of Nigeria. 11/23,24, Pe De Boi - Power Samba Band. AE,V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 594-0326. *I Hear Music of Frank Loesser and Friends,* starring Jo Sullivan, Tues.-Fri. at 9, Sat. at 9 & 11:30, Sun. at 3.... The Michael Garin Show, Thurs.-Fri. at 11. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 11/12-17,'Juliette Koka sings Piaf,' Mon.-Thurs. at 8:30, Fri.-Sat. at 8 & 10, followed by singer Penny Fuller, Mon.-Thurs. at 11, Fri.-Sat. at midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Maris Clement, Davis Gaines, Herndon Lackey, and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE,CB,DC,MC,V.

RACHEL'S—25 Hudson St., 334-8155. 11/16,23,30 at 9, Kaleidoscope - Improv. comedy group. Shows at 10 p.m. AE,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 12/31, Panama Francis and his Savoy Sultans, play for dancing, nightly except Mon. AE,CB,DC,MC,V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, Hortense Kossofsny, Elias Gregory, bellydancer Xanya and the Sirocco Dancing Waiters, nightly, exc. Mon. at 10 & 1 a.m. AE,CB,DC.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Steve Ross plays, Tues.-Sat. from 9-1 a.m. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 12/31, singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scott on drums play Tues.-Sat. at 10 and midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

MILFORD PLAZA—261 W. 44th St., 354-4414. **Kippys 44:** Singer-pianist Mike Cossi, Mon. - Sat. 7-1 a.m. **Stage Door Canteen**(997-0046): Singer-pianist-comedian Dayton Selby, Mon.-Sat. 5:30-11:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—540 Park Ave., at 61st St.,759-4100. **Regency Lounge:** Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keight Ingram takes over at 7:30-1:30. AE,CB,DC,MC,V.

ST. REGIS-SHERATON—2 E. 55th St., 753-4500. **King Cole Room:** 11/12-12/10, jazz-pianist Joe Bushkin and his All-Stars celebrate his demi-centennial, Mon.-Thurs. at 9, Fri.-Sat. at 9 & 11. **Astors:** The Mike Cerrati Trio play every Mon.-Fri. from 9-2 a.m., Sat. 10-3 a.m. AE,CB,DC,MC,V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Tues.-Sat. 9-1 a.m. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Anne Phillips, Tues.-Thurs. 9-1 a.m. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 11/12,19, *Fascinatin' Gershwin,* musical revue; *Encores,* revue. 11/13,20, *This Could Be The Start,* revue. 11/14-17, singer/comedienne Peggy O'Connell and singer Nancy Timpanero. 11/18, singer Holly Lipton Nash. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 11/12, Taboo in Revue, comedy group; singer Bill Dexter. 11/13, singer Lisa Ellex. 11/14, Jackie Prete; K.T. Sullivan. 11/15, Bronwyn Rucker; Clay Coury. 11/16, Cecil B. Crews; Elizabeth Wolynski. 11/17, Dillon & Wade; Susan Burns. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jimmy Lyon. Mon., Dick Hyman. 11/13-17, City Light Orchestra (Kansas City Swing Band). AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE,MC,V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7. AE,CB,DC,MC,V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE,CB,DC,MC,V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed. & Sat., Bobbi Miller at the piano. Thurs., Tracey Lyons. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

RADIO HIGHLIGHTS

Wed., Nov. 14

3:00/WNCN—Vaughan Williams: Fantasia on a Theme by Tallis; **Locatelli:** Cto Grosso, Op.4, #10; **Verdi:** Aida: Ov.

WNYC—Richter live at Carnegie Hall: the historic 1960 series.

4:04/WQXR-AM/FM—Bach: Little Suite #2; **Haydn:** Duo in B-Flat for 2 Violins; **Satie:** Gymnopedies, #1 & 3; **Schubert:** Auf dem Wasser zu singen.

6:00/WNCN—Saint-Saens: Le Rouet d'Omphale, Op.31; **Mendelssohn:** Hebrides Ov, Op.26, "Fingal's Cave"; **Mozart:** Serenade #6 in D, "Serenata Notturna"; **Wagner:** Die Meistersinger: Prelude.

7:00/WNCN— Anniversary Concert. Aaron Copland. Appalachian Spring; Cto for Piano in One Movement, "Jazz Concerto"; Fanfare for the Common Man; Down a Country Lane.

7:03/WQXR-AM/FM—Bach: Clavier Cto #3 in D; **Debussy:** Cello & Piano Sonata in d.

7:30/WNYC—Martinu: Oboe Cto.

8:00/WNYC—Cassado: Requibros; **Francaix:** The Emperor's New Clothes; **Rachmaninoff:** Preludes, Op.32, excerpts; **Elgar:** Falstaff.

8:05/WQXR-AM/FM—Strauss: Suite from Der Rosenkavalier; **Bartok:** Four Pieces for Orch.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. With bass-baritone John Cheek, pianist James Levine. **Mozart:** Mentre ti lascio; **Ravel:** Don Quichotte a Dulcinee; **Schubert:** Schwanengesang.

Thurs., Nov. 15

3:00/WNCN—Anon: Medieval Spanish Music: Catalan; **Berlioz:** Le Corsaire Ov, Op.21; **Paganini:** Sonata for Grand Viola & Orch, Op.35.

WNYC—Richter live at Carnegie Hall: the historic 1960 series.

4:04/WQXR-AM/FM—Ravel: Sonatine en Trio; **Vitali:** Sinfonia for 2 Trumpets; **Schubert:** Polonaise in B-Flat for Violin & Chamber Orch.

6:00/WNCN—Gershwin: Rhapsody in Blue; **Purcell:** Ov & Suite in G; **Grieg:** Sonata for Violin & Piano #2 in G, Op.13.

7:00/WNCN—Anniversary Concert. Johann Nepomuk **Hummel.** Cto for Piano & Violin in G, Op.17; Cto for Mandolin in G.

WNYC—Loeffler: A Pagan Poem; **Couperin:** Concert Royal #4.

7:03/WQXR-AM/FM—Tartini: Flute Cto #2 in G; **Schubert:** Andantino Varie in b; **Foote:** Menuetto serioso from 3 Characteristic Pieces.

8:00/WNYC—The Minnesota Orchestra. Neville Marriner, conductor. **Roussel:** The Spider's Feast, Op.17; **Mahler:** Songs of a Wayfarer; **Berg:** 7 Early Songs; **Debussy:** La Mer.

8:05/WQXR-AM/FM—Bach: Cto for Flute, Strings & Basso Continuo in e; **Sibelius:** Excerpts from Pelleas et Melisande; **Schumann:** Konzertstuck in F, Op.86.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. **Sibelius:** Sym #2 in D, Op.43 (Phil Orch/Ashkenazy).

10:00/WNYC—Cohn: Exercise; **Wada:** Lament for the Rise & Fall of the Elephantine Crocodile, excerpts.

Fri., Nov. 16

3:00/WNCN—Verdi: La Traviata: Prelude to Act 3; **Chopin:** Sonata for Piano #3 in b, Op.58; **Handel:** Cto for Organ #15 in d.

WNYC—A tribute to William Kapell.

4:04/WQXR-AM/FM—Handel: Cto Grosso in F, Op.6; **Debussy:** Arabesque #1 in D; **M. Haydn:** Nocturne in F; **Rachmaninoff:** Etude-Tableau in e-flat, Op.39.

6:00/WNCN—Schubert: Rondo Brillant for Violin & Piano in b, Op.70; **Pachelbel:** Canon in D; **Schubert:** Sonata for Arpeggione & Piano in a.

7:00/WNCN—Anniversary Concert. Daniel Barenboim, conductor. **Mendelssohn:** Albumblatt, Op.117; **Debussy:** Ballades de Francois Villon; **Schumann:** Duets.

WNYC—The 1984 Bayreuth Festival. **Wagner:** Siegfried (Jung, Nimsgern, Behrens, Haage/Schneider).

7:03/WQXR-AM/FM—Corrette: Divertimento, Op.7 for 2 Trumpets; **Haydn:** Sym #40 in F; **Ravel:** Introduction & Allegro.

8:00/WNCN—Bach: Brandenburg Cto #4 in G; **Loewe:** Ballades.

8:05/WQXR-AM/FM—Debussy: Danse; **Brahms:** Violin Cto in D.

9:00/WNCN—Stolzel: Cto for Trumpet in D; **Mozart:** Sym #25 in g; **Telemann:** Cto for Oboe in E-Flat; **Stravinsky:** Firebird.

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. Stanislaw Skrowaczewski, conductor. With pianist Stephen Hough. **Liszt:** Piano Cto #2 in A; **Berlioz:** Symphonie Fantastique.

Sat., Nov. 17

10:00 a.m./WNCN—J.C. Bach: Sym in g, Op.6, #6; **Beethoven:** Leonore Ov #3, Op.72b; **Handel:** Cto a Due Cori #3 in F.

WNYC—Beethoven: Piano Trio in D; **Shostakovich:** Piano Trio in e, Op.67; **Smetana:** Piano Trio in g, Op.15; **Ives:** Piano Trio.

10:04 a.m./WQXR-AM/FM—Prokofiev: Classical Sym; **Pachelbel:** Suite in G; **Saint-Saens:** Omphale's Spinning Wheel; **Vivaldi:** Ov from Griselda; **Bartok:** Vivace from Suite #1, Op.3.

11:00 a.m./WNCN—Antes: Trio #1 in E-Flat, Op.3; **J. Strauss Jr.:** Vergnugungszug Polka; **Beethoven:** Sonata for Piano #23 in f, "Appassionata."

12:00/WNYC—1984 Salzburg Festival. Songs of **Handel, Schumann.**

12:05/WNCN—Punto: Horn Cto #11 in E.

1:00/WNCN—Lalo: Norwegian Rhapsody; **Locatelli:** Cto for Violin in D, Op.3, #1; **Mascagni:** I Rantzau: Giordio si batti.

2:00/WNCN—National Symphony Orchestra. Gunther Herbig, conductor. With pianist Daniel Barenboim. **Brahms:** Piano Cto #1; **Schubert:** Sym #9 "Great."

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Mozart:** The Abduction from the Seraglio (Eda Pierre, Burrowes, Burrows, Tear, Lloyd, Acad. of St, Martin/Davis).

4:00/WNCN—Brahms: Ballade in B, Op.10, #4; **Mendelssohn:** Sym #4 in A, Op. 90, "Italian"; **Benda:** Sinfonia in D.

5:05/WQXR-AM/FM—Brahms: Rondo from Serenade #1 in D, Op.11; **Beethoven:** Rondo a Capriccio in G, Op.129; **Mouret:** Violins & Oboes; **Haydn:** Divertimento in G for Winds.

7:00/WNCN—Anniversary Concert. Geza Anda, pianist. **Mozart:** Cto for Piano #21 in C; **Chopin:** Preludes, Op.28, #16-24.

8:00/WNCN—Artist's Image. **Gluck:** Armide: Le perfide Renaud; **Haydn:** Scottish Folk Songs; **Elgar:** Sea Pictures, Op.37.

9:00/WKCR—Opera Topics with Lorenzo Alvary.

WNCN—Saturday Night Opera. **Mascagni:** Cavalleria Rusticana (Varady, Gonzales, Pavarotti, Cappuccilli, National Phil Orch/Gavazzeni).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Blossom Festival Concert. Charles Dutoit, conductor. With cellist Yo-Yo Ma. **Haydn:** Sym #83 in g; **Schumann:** Cello Cto in a, Op.129; **Stravinsky:** The Firebird.

9:30/WKCR—La Scala Fifty Years Ago with Stefan Zucker. **Verdi:** Aida (Arrangi-Lombardi, Capuana, Lindi, Nessi, Borgioli, Pasero, Baccaloni, Molajoli).

Sun., Nov. 18

9:04 a.m./WQXR-AM/FM—Brahms: Clarinet & Piano Sonata, Op.120; **Beethoven:** Sym #4 in B-Flat, Op.60; **Poulenc:** Cto for 2 Pianos in d.

10:00 a.m./WNCN—Kreisler: Liebesfreud; **Mozart:** Sym #40 in g; **Bach:** Trio Sonata #5 in C, Bach.

WNYC—Bach: Well-Tempered Clavier, Book, #1-6; **Mendelssohn:** Songs Without Words.

11:00 a.m./WNCN—Haydn: Sym #31 in D "Hornsignal"; **Liszt:** Transcendental Etude #11 in D-Flat "Harmonies du soir"; **Butterworth:** A Shropshire Lad.

12:00/WNCN—Granados: Allegro di Concierto in C; **Liszt:** Prelude & Fugue on the Theme "BACH"; **Haydn:** Sonata for Piano #50 in D.

WNYC—Brooklyn Academy of Chamber Music. **Mozart:** Trio for Violin, Cello & Piano in E; **Ravel:** Sonata for Violin & Cello; **Brahms:** Trio for Violin, Cello & Piano in c, Op.101.

1:00/WNCN—Chicago Symphony Orchestra. Klaus Tennstedt, conductor. **Mozart:** Sym #36 in C, "Linz"; **Bruckner:** Sym #7 in E.

2:05/WQXR-AM/FM—Italy in Music. Commedia Dell'Arte.

3:00/WNYC—New Music from Sweden. **Lundsten:** Nordic Nature Symphonies #2 & 4.

3:04/WQXR-AM/FM—New York Philharmonic. Robert Shaw, conductor. With soprano Leona Mitchell, baritone Thomas Allen. **Brahms:** A German Requiem.

4:00/WNCN—Vivaldi: Cto for Oboe, Bassoon & Strings in G; **Rimsky-Korsakov:** Skazka (Fairy Tale), Op.29; **Widor:** Sym for Organ #5 in f, Op.42, #1: Toccata.

6:00/WNYC—Baroque and Beyond. French Music in the Age Louis XV. **Couperin:** 8th Ordre in b, excerpts; **Rameau:** Nais, excerpts.

7:00/WNCN—Anniversary Concert. Eugene Ormandy, conductor. **Prokofiev:** Romeo and Juliet; **Sibelius:** En Saga, Op.9.

7:04/WQXR-AM/FM—Marilyn Horne, mezzo-soprano.

8:00/WNYC—The St. Louis Symphony Orchestra. Leonard Slatkin, conductor. With soprano Roberta Peters. **Verdi:** Ov, La Forza del Destino; **Ravel:** 5 Greek Songs; **Gutche:** Akhenaten.

8:05/WQXR-AM/FM—Delta Opera House. **Massenet:** Le Cid (Domingo, Bumbry, Plishka/Queler).

10:00/WNYC—Anon: Carmina Burana, excerpts; **Micus:** Implosions-As I Crossed a Bridge of Dreams.

Mon., Nov. 19

3:00/WNCN—Debussy: Children's Corner Suite; **Dvorak:** My Home, Op.62: Ov; **Vieuxtemps:** Konzerstucke "Fantasia Appassionata," Op.35.

WNYC—Del Tredici: Final Alice.

4:04/WQXR-AM/FM—Holst: Dances from The Morning of the Year; **Mozart:** Fantasy for a Musical Clock; **Puccini:** Crisantemi; **Tchaikovsky:** Waltz from Eugene Onegin.

5:00/WNCN—Gounod: Sapho: O ma lyre; **Tchaikovsky:** Romeo and Juliet; **Ravel:** Valses nobles et sentimentales.

7:00/WNCN—Anniversary Concert. Carl Maria Von **Weber.** Sonata for Cello & Piano in A; Sonata for Piano #1 in C, Op.24.

WNYC— Bach/Handel/Scarlatti Tercentenary. **Handel:** Ov to Teseo; **Bach:** Piano Cto in d; **Scarlatti:** Keyboard Sonatas.

7:03/WQXR-AM/FM—Bach: Cto in d for 2 Violins; **Rachmaninoff:** Sym Dance #1.

8:00/WNYC—Madeira Bach Festival. **Mozart:** Sym #29 in A; **Handel:** Cto for Cello & Strings in g.

8:05/WQXR-AM/FM—Beethoven: Ov from Egmont; **Rachmaninoff:** Sym #3 in a.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. With clarinetist Richard Stoltzman, Cleveland String Quartet. **Mozart:** Allegro in B-Flat to a Clarinet Qnt; **Debussy:** Qt in g, Op.10; **Brahms:** Qnt for Clarinet & Strings in b, Op.115.

9:06/WQXR-AM/FM—Boston Symphony Orchestra. Emil Tchakarov, conductor. With pianist Alexis Weissenberg. **Weber:** Ov to Euranthe; **Beethoven:** Piano Cto #3 in c, Op.37; **R. Strauss:** Also Sprach Zarathustra.

Tues., Nov. 20

3:00/WNCN—Dvorak: Terzetto, Op.74: Scherzo; **Delibes:** Coppelia: Ballet Suite; **Boccherini:** Qt in D, Op.6, #1.

WNYC—The last works of **Schoenberg.**

4:04/WQXR-AM/FM—Haydn: Sym #37 in C; **Ravel:** La Valse; **Verdi:** Ov from Oberto; **Boccherini:** Qnt #5 for Flute & Strings.

5:00/WNCN—Borodin: Prince Igor: Polovtsian Dances; **Offenbach:** Serenade for Strings in C; **Vivaldi:** La Cetra: Cto for Violin in d, Op.9, #8.

7:00/WNCN—Anniversary Concert. **Gaspare Spontini.**

WNYC—Debussy: Cello Sonata; **Khachaturian:** Gayne, excerpts; **Dvorak:** Cello Cto in b.

7:03/WQXR-AM/FM—Mozart: Divertimento in F; **Ravel:** Le Tombeau de Couperin.

8:00/WNCN—Kodaly String Quartet live from the WNCN Performance Studio.

8:05/WQXR-AM/FM—Haydn: Ov from Le Pescatrici; **Kodaly:** Peacock Variations.

9:00/WNYC—St. Paul Chamber Orchestra.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Erich Leinsdorf, conductor. With pianist Emanuel Ax. **Mozart:** Sym #38 in D; **Stravinsky:** The Rite of Spring.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Nov. 14-16 and 19-20

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ News
⓫ Civic Programming
🅗 Fri/Dot and the Bunny
Tue/Revenge of the Nerds
🅢 Fri/Movie: Treasure in the Caves

6:05
🅢 Movie: Runaway Island

6:30
❷ ❹ News
❺ Popeye
❾ Jimmy Swaggart
⓫ Great Space Coaster
🅗 Wed/Revenge of the Nerds
Thu/Free to Be . . . You and Me
Mon/An Elephant Called Slowly
🅢 Tue/A Thanksgiving Tale

7:00
❷ Morning News
❹ Today
❺ *Bugs and Porky*
❼ Good Morning America
❾ 700 Club
⓫ Scooby Doo
🅗 Tue/Paddington Goes to School
🅢 **Movie:** Starstruck

7:30
❺ He-Man and the Masters of the Universe I
⓫ Heathcliff
🅗 Wed/Fraggle Rock
Thu/**Movie:** A Dog of Flanders
Fri/**Movie:** Georgio Cortez
Tue/**Movie:** Waltz Across Texas
🅢 Wed/A Thanksgiving Tale
Thu/Righteous Apples

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Voltron
⓭ Wed/Currents
Thu/Working Women
Fri/Rutgers Forum
Mon/Adam Smith's Money World
Tue/Inside Albany
🅗 Wed/**Movie:** Six Weeks
Mon/Talking Sex . . . With Your Kids

8:15
🅦 Tue/**Movie:** Moon Madness

8:30
❺ Plastic Man
❾ Straight Talk
⓫ Superfriends
⓭ Mister Rogers' Neighborhood

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Happy Days
⓭ Sesame Street
🅢 Wed/Faerie Tale Theatre (cc)
🅦 Thu/Thunderbirds 2086

9:30
❷ Anything for Money
❺ WKRP *in Cincinnati*
❾ News
⓫ Laverne & Shirley

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ Welcome Back, Kotter
❾ Romper Room
⓫ Odd Couple
⓭ Wed/Readit
Thu/Art Chest
Fri/Backyard Science
Mon, Tue/The Electric Company
🅗 Wed/**Movie:** Ragtime
Thu/**Movie:** Orca, the Killer Whale
Fri/**Movie:** Annie
Mon/**Movie:** The Secret of N.I.M.H.
Tue/Comedy Playhouse: Greater Tuna
🅢 Wed/Gold Is Where You Find It
Thu/**Movie:** The Rack
Fri/**Movie:** The Password Is Courage
Mon/**Movie:** Penelope
Tue/**Movie:** The Rack
🅦 Wed/**Movie:** Kitty and the Bagman
Thu/**Movie:** The Twelve Chairs
Fri/**Movie:** An Officer and a Gentleman

10:15
⓭ Wed/Signing With Cindy
Thu/The Letter People
Fri/Math Cycle

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family (except Fri)
Fri/Healthbeat Magazine
❼ New $100,000 Name That Tune
⓫ Family
⓭ Wed/Signing With Cindy
Thu/Assignment the World
Fri/*Finding Our Way*
Mon,Tue/3-2-1 Contact

10:45
⓭ Wed/Help Wanted
Fri/American Legacy
Mon/Up Close and Natural

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ The Waltons
❼ Trivia Trap
❾ Partridge Family
⓭ Wed/Tuned In
Thu/Thinkabout
Fri/Community of Living Things
Mon,Tue/Matinee at the Bijou
🅗 Tue/**Movie:** The Ruling Class
🅦 Mon/**Movie:** The Mack

11:15
⓭ Wed,Fri/The Voyage of the Mimi
Thu/Shakespeare on Stage

11:30
❹ Scrabble
❼ Family Feud
❾ Bewitched
⓫ Best Talk in Town
⓭ Wed/Why in the World
Thu/Soapbox
🅗 Thu/**Movie:** Waltz Across Texas
Mon/**Movie:** Orca, the Killer Whale
🅢 Wed/**Movie:** Raiders of the Lost Ark
🅦 Thu/**Movie:** Escape 2000

11:45
🅦 **Movie:** Six Weeks

12 **NOON**
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
⓭ Wed/Creativity With Bill Moyers
Thu/The New Literacy
Fri/Computer Chronicles
🅢 Thu/**Movie:** Staying Alive (cc)
Fri/**Movie:** Don't Cry It's Only Thunder
Mon/**Movie:** The Right Stuff (cc)
Tue/**Movie:** The Grey Fox
🅦 Wed/**Movie:** Last Plane Out

12:15
🅦 Fri/**Movie:** First Time

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie:** Desperate Voyage (1980). Christopher Plummer, Cliff Potts.
Thu/**Movie:** City Beneath the Sea (1970). Robert Wagner, Stuart Whitman.
Fri/**Movie:** Adventure of the Queen (1975). Robert Stack, Ralph Bellamy.
Mon/**Movie:** Back to the Planet of the Apes (1974). Roddy McDowall, Ron Harper.
Tue/**Movie:** The Forgotten City of the Planet of the Apes (1974). Ron Harper, James Naughton.
⓭ Wed/Zarabanda
Thu/*Faces of Culture*
Fri/Fast Forward
Mon/Dupont All-American Tennis Championship
Tue/Wonderworks
🅗 Fri/David Bowie: Serious Moonlight
🅦 Mon/**Movie:** Dynamite Chicken

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ The Saint
⓭ Wed/Art Chest
Thu/Gather Round
Fri/The Inside Story With Slim Goodbody
🅗 Wed/Country Jukebox
Mon/Talking Sex . . . With Your Kids
🅦 Thu/**Movie:** Valley Girl

1:15
⓭ Wed/High Feather
Thu/All About You
Tue/1983 U.S. Amateur Roller Skating Championships

1:30
❷ As the World Turns
🅗 **Movie:** Ruling Class
Thu/Toxic Time Bomb
Fri/**Movie:** Yes, Giorgio!
Mon/**Movie:** The Right Stuff (cc)
Tue/**Movie:** Stroker Ace
🅢 Wed/**Movie:** The Actress

1:45
⓭ Thu/Across Cultures
🅦 **Movie:** Frances

2:00
❹ Another World
❺ News
❼ One Life to Live
❾ Joker's Wild
⓭ Wed/Up Close and Natural
Thu/Assignment the World
Fri/Bits and Bites
🅢 Wed/**Movie:** Black Beauty
Thu, Mon/**Movie:** Don't Cry, It's Only Thunder
Tue/**Movie:** Easy To Love
🅦 Wed/**Movie:** Cross Country
Fri/**Movie:** Forced Vengeance
Mon/**Movie:** That Championship Season

2:15
❺ Popeye
⓭ Wed/Write On
Thu/Storybound

2:30
❷ Capitol
❺ Flintstones
❾ Tic Tac Dough
⓫ Scooby Doo
Mon, Tue/Superfriends
⓭ Wed/Wordwise
Thu/Thinkabout
Mon, Tue/Lillian Hellman: *A Profile*
🅗 Thu/**Movie:** Stroker Ace

2:40
⓭ Eureka

2:45
🅦 **Movie:** Lady On the Bus
⓭ Wed/Parlez-moi
Thu/Tuned In

2:50
⓭ Fri/Parlez-moi

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Dating Game
⓫ Superfriends
Mon, Tue/The Transformers
⓭ Wed/American Interests
Thu/Presente
Fri/America's Black Forum
Mon/Dinner At Julia's
Tue/The Frugal Gourmet
🅢 Wed/**Movie:** Starstruck

3:30
❺ Woody Woodpecker and Bugs Bunny
❾ Newlywed Game
⓫ Heathcliff
⓭ Thu,Fri,Mon/Misters Rogers' Neighborhood

4:00
❷ Rockford Files
❹ Love Connection
❺ Fat Albert and the Cosby Kids
❼ Edge of Night
❾ Wed/**Movie:** Rich Man, Poor Man Book I (1975). Part III. Peter Strauss, Nick Nolte.
Thu/**Movie:** Rich Man, Poor Man Book I (1975). Part IV.
Fri/**Movie:** Rich Man, Poor Man Book I (1975). Part V
Mon/**Movie:** Rich Man, Poor Man Book I (1975). Part VI.
Tue/**Movie:** Women In White (1979).
⓫ Voltron
⓭ Sesame Street (cc)

4:30
❹ People's Court
❺ He-Man and the Masters of the Universe II
❼ New York Style
⓫ Happy Days

5:00
❷ ❹ ❼ News
❺ Dukes of Hazzard
⓫ Little House on the Prairie
⓭ Electric Company
🅗 Thu/Free to Be . . . You and Me
Fri/**Movie:** The Ballad of Gregorio Cortez
Mon/**Movie:** Annie
Tue/Video Jukebox
🅢 Tue/Rock of the 80's

5:30
⓭ 3-2-1 Contact (cc)
🅗 Wed/**Movie:** Six Weeks
Tue/**Movie:** Waltz Across Texas

Evening, Nov. 14-16 and 19-20

Wed., Nov. 14

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Motorweek
🅦 Movie: Goldy

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ ❾ News
❺ M*A*S*H
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ Knicks vs. Celtics
⓫ News
㉑ Nightly Business Report
㉛ The Money Show
🅗 Country Jukebox

8:00
❷ Charles in Charge
❹ Highway to Heaven
❺ Rituals
❼ Fall Guy
⓫ **Movie:** Resurrection (1980). Ellen Burstyn, Sam Shepard.
⓭ The Brain (cc)
㉑ All Creatures Great and Small
㉛ The Constitution: That Delicate Balance
🅗 Comedy Playhouse: Greater Tuna
🅝 Up in Arms
🅢 **Movie:** The Year of Living Dangerously
🅦 **Movie:** Last Plane Out

8:30
❷ Dreams
❺ P.M. Magazine

9:00
❷ **Movie:** Ellis Island, Part III
❹ Facts of Life
❺ Merv Griffin
❼ Dynasty (cc)

⓭ Breathing Easy (cc)
㉑ To the Manor Born
㉛ Reflections on a Western Alliance
🅗 **Movie:** Nightmares

9:30
❹ It's Your Move
㉑ Bless Me Father
㉛ The People vs. Dan White
🅢 Best of Bizarre (cc)

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel (cc)
❾ News
⓭ ㉑ Stateline: Call Governor Cuomo
🅢 **Movie:** Sex Games of the Very Rich
🅦 **Movie:** That Championship Season

10:30
❾ New Jersey Report
⓫ News

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ Tony Brown's Journal
🅗 Soldiers in Hiding

11:30
❷ **Movie:** Echoes
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
🅢 **Movie:** Rumble Fish

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ Masterpiece Theatre
🅗 **Movie:** Daniel
🅦 **Movie:** Pleasure So Deep

12:30
❷ **Movie:** The Curse of King Tut's Tomb (1980). Eva Marie Saint, Robin Ellis.
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight

1:00
❼ **Movie:** Bonjour Tristesse (1959). David Niven, Deborah Kerr. A young girl living with her widowed father and his female companion plots to get rid of the godmother who has disrupted their lives.
❾ The Saint
⓫ Twilight Zone

1:10
🅢 **Movie:** Waitress

1:15
🅦 **Movie:** Cross Country

1:30
❹ News
❺ Hogan's Heroes
⓫ News

2:00
❷ News
❹ Jeopardy
❺ **Movie:** Stallion Road (1947). Ronald Reagan, Alexis Smith. Veterinarian Reagan falls for horse rancher Smith.
❾ Joe Franklin
⓫ **Special:** Question of Survival

2:15
🅗 **Movie:** Fanny and Alexander

2:30
❹ Sally Jessy Raphael
⓫ Space: 1999

2:40
🅢 **Movie:** Rabid

3:00
❹ Mary Tyler Moore
❼ Guilty or Innocent
❾ **Movie:** Lucky Me (1954). Doris Day, Robert Cummings.
🅦 **Movie:** Kitty and the Bagman

3:30
❹ Mary Tyler Moore
⓫ Kung Fu

4:00
❹ Mary Tyler Moore
🅢 Going Berserk

4:04
❺ CardioSat

4:10
🅢 **Movie:** Going Beserk

4:30
❹ Here's Lucy
⓫ Biography

4:34
❺ RXSat

5:00
❹ More Real People
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News
🅗 Comedy Playhouse: Greater Tuna

5:40
🅢 **Movie:** I Am the Cheese

Thu., Nov. 15

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ On the Money (Premiere) (cc)
🅗 **Movie:** Orca, the Killer Whale
🅢 **Movie:** Stroker Ace
🅦 Thunderbirds

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ ❾ News
❺ M*A*S*H
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Motorweek
🅦 Thunderbirds

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ Hockey: Bruins vs. Devils
⓫ News
㉑ Nightly Business Report
㉛ This Old House
🅗 Braingames

8:00
❷ Magnum, P.I.
❹ The Cosby Show
❺ Rituals
❼ **Special:** United States Olympic Medalist's Professional Boxing Debut
⓫ **Movie:** The Big Fix (1978). Richard Dreyfuss, Susan Anspach. A '60s campus radical gets tangled up with a hippie cult figure.
⓭ Mystery! (cc)
㉑ Long Island Week
㉛ Heritage: Civilization and the Jews
🅗 Inside NFL
🅝 **Movie:** The Ritual
🅢 **Movie:** . . . All the Marbles
🅦 **Movie:** The Conquerer

8:30
❹ Family Ties
❺ P.M. Magazine
㉑ Screenwriters/Word Into Image

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
⓭ Thirteen Collection 1984
㉑ Wild America (cc)
㉛ The Living Maya
🅗 **Movie:** All the Right Moves

9:30
❹ Night Court
㉑ This Old House (cc)

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20 (cc)
❾ Hawaii Five-O
㉑ Long Island Speak-Out
㉛ Tony Brown's Journal
🅝 **Movie:** Lonely Hearts
🅢 Miss Pat Collins' 20th Anniversary Show
🅦 **Movie:** Valley Girl

10:30
㉛ America's Black Forum
🅗 Not *Necessarily* the News

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
㉑ Long Island Week
🅗 Toxic Time Bomb
🅢 **Movie:** Staying Alive (cc)

11:30
❷ Newhart
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America

11:45
🅦 **Movie:** The Joy of Letting Go

12 **MIDNIGHT**
❷ **Movie:** Prime Suspect (1981). Mike Farrell, Teri Garr. A law-abiding citizen becomes a suspect in a girl's murder.
❼ Eye on Hollywood
❾ Racing from Roosevelt
⓫ Star Trek
🅝 **Movie:** Vortex

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight
❾ Jackie Gleason Show

12:40
🅢 **Movie:** Dressed to Kill

1:00
❼ **Movie:** The Terminal Man (1974). George Segal, Joan Hackett. A head accident causes a brilliant scientist to have violent fits, and the attempted cure of implanting a mini-computer in his brain backfires and causes him to become an automated killer.
❾ The Saint
⓫ Twilight Zone

1:15
🅦 **Movie:** Lady on the Bus

1:30
❹ News
❺ Hogan's Heroes
⓫ News

1:40
🅗 **Movie:** Orca, the Killer Whale

2:00
❷ News
❹ Jeopardy
❺ **Movie:** Angels Wash Their Faces (1939). Ann Sheridan, Ronald Reagan. A protective sister tries to clear her brother's police record.
❾ Joe Franklin
⓫ Space: 1999

2:30
❹ Sally Jessy Raphael
🅢 **Movie:** Motel Hell

2:45
🅦 **Movie:** Escape 2000

3:00
❹ Mary Tyler Moore Show
❼ Guilty or Innocent
❾ **Movie:** The Bachelor and the Bobby Soxer (1947). Cary Grant, Myrna Loy, Shirley Temple. Judge Loy orders playboy Grant Grant to wine and dine her sister Temple, so they teenager will get over her infatuation for him.
⓫ Kung Fu

3:20
🅗 **Movie:** Sophie's Choice

3:30
❹ Mary Tyler Moore

4:00
❹ Mary Tyler Moore
⓫ Abbott and Costello

4:15
🅢 **Movie:** Big Mo

4:30
❹ Here's Lucy
⓫ Biography

5:00
❹ More Real People
❾ News
⓫ Insight

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Fri., Nov. 16

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Great Chefs of New Orleans
🅗 Inside the NFL
🅦 **Movie:** The Wild Pony

cafe Carlyle
Presents
Bobby Short
10PM and Midnight Shows
Tues. thru Thurs. $20
cover per person, per show
Fri. and Sat. $25 cover
No minimum
Supper from 6PM to 1AM
Bemelmans bar
Barbara Carroll
Tues. thru Sat.
From 9:45PM. Cover $5 p.p.
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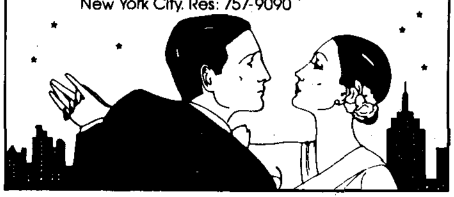

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SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Wildlife Woodcarvers
㉛ News From City Hall City Comment
Ⓢ Master Harold . . . and the Boys

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ *MacNeil/Lehrer* Newshour
㉑ Doctor Who
㉛ Presente

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Nightly Business Report
㉛ World Chess Championship

8:00
② The Dukes of Hazzard
④ V
⑤ Rituals
⑦ Benson (cc)
⑨ News Nine: Prime Time
⑪ **Movie:** Great Santini (1980). Robert Duvall, Michael O'Keefe, Blythe Danner. A career Marine wages a "war" with his adolescent son.
⑬ Thirteen Collection 1984
㉑ Nature (cc)
㉛ Masterpiece Theatre
Ⓗ Soldiers in Hiding
Ⓝ **Movie:** The Day They Robbed the Bank of England
Ⓢ **Movie:** A Night in Heaven (cc)
Ⓦ **Movie:** Private School

8:30
⑤ P.M. Magazine
⑦ Webster (cc)
⑨ Basketball: Knicks vs. Bullets

9:00
② Dallas
④ Hunter
⑤ Merv Griffin
⑦ Hawaiian Heat (cc)
㉑ **Movie:** The Stranger (1946). Edward G. Robinson.
㉛ The Hutterites: To Care and Not to Care
Ⓗ **Movie:** The Other Side of Midnight

9:30
Ⓦ **Movie:** First Time

10:00
② Falcon Crest
④ Miami Vice
⑤ News
⑦ Matt Houston (cc)
㉛ The Boy David
Ⓝ **Movie:** Pauline at the Beach

10:30
⑨ New Jersey Report
⑪ News

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
㉑ Long Island Week
Ⓢ Rock of the 80's

11:30
② **Movie:** Who'll Stop the Rain (1978). Nick Nolte, Tuesday Weld. Heroin is smuggled from Viet Nam to California in this film, based on Robert Stone's *Dog Soldiers.*
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America
Ⓦ **Movie:** Confessions of a Young American Housewife

11:45
Ⓦ **Movie:** Luscious

12 MIDNIGHT
⑦ ABC Rocks
⑨ Top 40 Videos
⑪ Star Trek
Ⓗ **Movie:** Star 80 (cc)
Ⓝ **Movie:** Danton
Ⓢ **Movie:** Best Friends

12:30
④ Friday Night Videos
⑤ Starsky and Hutch
⑦ New York Hot Tracks

1:00
⑨ The Saint
⑪ Twilight Zone
Ⓦ **Movie:** Tempting Roommates

1:30
⑤ America's Top Ten
⑪ News

1:45
② Great Record Album Collection

1:50
Ⓗ David Bowie: Serious *Moonlight*
Ⓢ **Movie:** An Officer and a Gentleman (cc)

2:00
④ News
⑤ **Movie:** Hell's Kitchen (1939). Ronald Reagan, Dead End Kids.
⑦ Entertainment Tonight
⑨ Joe Franklin
⑪ Solid Gold

2:15
② **Movie:** Ransom for Alice (1977). Yvette Mimieux, Gene Barry. Two deputy marshals crack a white slavery ring in 1890s Seattle.
Ⓦ **Movie:** Forced Vengeance

2:30
④ Jeopardy
⑦ **Movie:** Scott Joplin (1977). Billy Dee Williams, Clifton Davis. The grim story of this turn-of-the-century composer's life from his beginning in the whorehouses of the South to his death.

2:55
Ⓗ Inside the NFL

3:00
④ Sally Jessy Raphael
⑨ **Movie:** Quackser Fortune Has a Cousin in the Bronx (1971). Gene Wilder, Margot Kidder. An offbeat love story.
⑪ Kung Fu
Ⓢ **Movie:** A Night in Heaven (cc)

3:30
④ Music City USA

3:33
⑤ **Movie:** Curse of the Voodoo (1965). Bryant Halliday, Dennis Price. Not as interesting as it sounds.

3:47
② **Movie:** Invasion from Inner Earth (1977).

4:00
④ Hit City
⑪ Abbott and Costello
Ⓗ **Movie:** Nightmares

4:30
④ Mary Tyler Moore
⑦ Guilty or Innocent
⑪ Biography
Ⓢ **Movie:** Revenge of the Ninja

5:00
④ Mary Tyler Moore
⑨ News
⑪ Life of Riley

5:30
② Public Hearing
④ Here's Lucy
⑨ **Movie:** Yog-Monster From Space (1971). Akira Kubo, Atsuko Takohashi.
⑪ News

Mon., Nov. 19

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ Woodwright's Shop
Ⓗ Fraggle Rock
Ⓢ **Movie:** Staying Alive (cc)
Ⓦ **Movie:** The Twelve Chairs

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ This Old House (cc)
㉛ News From City Hall City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ *MacNeil/Lehrer* Newshour
㉑ Doctor Who
㉛ American Interests

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Nightly Business Report
㉛ International Journal

8:00
② Scarecrow and Mrs. King
④ TV's Bloopers and Practical Jokes
⑤ Rituals
⑦ Call to Glory
⑨ News Nine: Prime Time
⑪ **Movie:** A Bridge Too Far (1977). Dirk Bogarde, James Caan, Michael Caine. About the disastrous 1944 Allied airdrop behind German lines in Holland.
⑬ Wonderworks (cc)
㉑ The Undersea World of Jacques Cousteau
㉛ The People vs. Dan White
Ⓗ **Movie:** The Secret of N.I.M.H.
Ⓝ **Movie:** Come and Get It
Ⓢ Ⓦ **Movie:** The Right Stuff (cc)

8:30
⑤ P.M. Magazine
⑨ **Movie:** Cabaret (1972). Liza Minelli, Michael York, Joel Grey. An American girl gets caught up in the phony glitter of prewar Berlin.

9:00
② Kate & Allie
④ **Movie:** Fatal Vision
⑤ Merv Griffin
⑦ Monday Night Football — Pittsburgh vs. New Orleans
⑬ Heritage: Civilization and the Jews (cc)
㉑ Nature of Things

9:30
② Newhart
㉛ Looking East
Ⓗ Investigators

10:00
② Cagney & Lacey
⑤ ⑪ News
⑬ Adam Smith's Money World
㉑ The Brain
㉛ The State Against the Blacks
Ⓗ **Movie:** The Right Stuff (cc)
Ⓝ **Movie:** The Delinquents

10:30
⑬ Women's Lives

11:00
② ④ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
㉑ Media Probes (cc)

11:15
Ⓦ **Movie:** Dynamite Chicken

11:30
② **Movie:** Simon & Simon
④ Best of Carson
⑤ Charlie's Angels
⑨ Burns and Allen
⑪ Honeymooners
⑬ MacNeil/Lehrer Newshour
㉑ Latenight America
Ⓢ **Movie:** Rabid

12 MIDNIGHT
⑦ News
⑨ Hawaii Five-O
⑪ Star Trek
Ⓝ **Movie:** Joe's Bed Stuy Barbershop

12:30
④ David Letterman
⑤ Starsky and Hutch
⑦ Nightline
Ⓦ **Movie:** Summer of '72

1:00
⑦ Entertainment Tonight
⑨ The Saint
⑪ Twilight Zone

1:05
Ⓢ **Movie:** Rumble Fish

1:20
Ⓗ **Movie:** Nightmares

1:30
④ News
⑤ *Healthbeat Magazine*
⑦ **Movie:** Bengal Brigade (1954). Rock Hudson, Arlene Dahl. Hudson fights off the natives in 1850s India.
⑪ News

1:45
Ⓦ **Movie:** That Championship Season

2:00
② News
④ Jeopardy
⑤ **Special:** National Superstars
⑨ Joe Franklin
⑪ Christian Children's Fund

2:30
④ Sally Jesse Raphael
⑤ Best of Midday

⓫ Space: 1999

3:00
❹ Mary Tyler Moore
❺ Best of Midday
❾ **Movie:** Perilous Voyage (1969). Michael Parks, Lee Grant.
Ⓢ **Movie:** Staying Alive (cc)

3:05
Ⓗ **Movie:** The Other Side of Midnight

3:10
❼ Guilty or Innocent

3:30
❹ Mary Tyler Moore
⓫ Kung Fu

4:00
❹ Mary Tyler Moore
❺ Off the Set

4:30
❹ Here's Lucy
⓫ Biography

4:40
Ⓢ **Movie:** Wuthering Heights

5:00
❹ More Real People
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❾ Joe Franklin
⓫ News

Tue., Nov. 20

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Antiques and Americana
Ⓢ **Movie:** Best Friends

6:15
Ⓦ **Movie:** Moon Madness

6:30
❹ News
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ How to Play the Piano Despite Years of Lessons
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ All About TV

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ Colorsounds
Ⓗ Not *Necessarily* the News

8:00
❷ **Special:** A Charlie Brown Thanksgiving
❹ The A Team
❺ Rituals
❼ Three's a Crowd
❾ News Nine: Prime Time
⓫ **Movie:** A Bridge Too Far (1977). Part II.
⓭ Nova (cc)
㉑ I Can Jump Puddles
㉛ Voyage of the Mimi
Ⓗ **Movie:** Six Weeks
Ⓝ **Movie:** Pauline at the Beach
Ⓢ Paper Chase—The Second Year
Ⓦ **Movie:** Mission Hill

8:30
❷ **Special:** Bugs Bunny Thanksgiving Diet
❺ P.M. Magazine
❼ Who's the Boss
❾ **Movie:** Meatballs (1979). Bill Murray, Harvey Atkin. An alternately cruel and sloppily sentimental comedy about summer camp.
㉛ The Boy David

9:00
❷ **Movie:** For Love or Money
❹ Riptide
❺ Merv Griffin
❼ Paper Dolls
⓭ Frontline (cc)
㉑ Masterpiece Theatre: Barchester Chronicles (Part 3)
Ⓢ **Movie:** The Grey Fox

9:30
㉛ The Navigator
Ⓦ **Movie:** Six Weeks

10:00
❹ Remington Steele
❺ News
❼ Jessie
⓭ The Constitution: That Delicate Balance (cc)
㉑ Evening at Pops: The Canadian Brass
Ⓗ Comedy Playhouse: Greater Tuna
Ⓝ **Movie:** Danton

10:30
❾ Loans and Mortgages
⓫ News
㉛ Creativity with Bill Moyers

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ International Edition
Ⓗ **Movie:** All the Right Moves
Ⓢ Miss Pat Collins' 20th Anniversary Show

11:30
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
Ⓦ **Movie:** Come Play With Me

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ To the Manor Born
Ⓢ **Movie:** A Night in Heaven (cc)

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight
Ⓗ **Movie:** Chanel Solitaire
Ⓝ **Movie:** Vortex

1:00
❼ **Movie:** Death Stalk (1967). Vince Edwards, Vic Morrow.
❾ The Saint
⓫ Twilight Zone
Ⓦ **Movie:** Frances

1:30
❹ News
❺ **Special:** Mortgages and Loans
⓫ News
Ⓢ **Movie:** Uncommon Valor

2:00
❷ News
❹ Jeopardy
❺ **Movie:** Boy Meets Girl (1938). James Cagney, Pat O'Brien.
❾ Joe Franklin
⓫ Space: 1999

2:30
❹ Sally Jesse Raphael
❼ Guilty or Innocent

2:40
Ⓗ Soldiers in Hiding

3:00
❹ Mary Tyler Moore
❾ **Movie:** Sealed Cargo (1951). Dana Andrews, Claude Rains.
⓫ Kung Fu

3:20
Ⓢ **Movie:** Confessions of a Pop Performer

3:30
❹ Mary Tyler Moore

3:40
Ⓗ **Movie:** Stroker Ace

4:00
❹ Mary Tyler Moore
⓫ Abbott and Costello

4:01
❺ Surgsat

4:30
❹ Here's Lucy
❺ Eyesat
⓫ Biography

5:00
❹ More Real People
❾ News
Ⓢ Righteous Apples

5:30
❹ Twenty-Minute Workout
❾ Joe Franklin
⓫ News

Weekend, Nov. 17-18

Sat., Nov. 17

6:00
❷ Patchwork Family
❹ Carrascolendas
❺ Pattern for Living
⓫ Wall Street Journal Report
Ⓗ Free to Be . . . You and Me
Ⓢ A Thanksgiving Tale

6:30
❹ Kidalittles
❺ Popeye
⓫ Wild Kingdom
Ⓢ **Movie:** Waltz Across Texas

7:00
❷ Kidsworld
❹ Animated Classics
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Tom and Jerry
Ⓗ Paddington Goes to School

7:30
❷ Captain Kangaroo
❺ Wonderama
❼ Little Prince
❾ Newark and Reality
⓫ Voltron
⓭ MacNeil/Lehrer Newshour
Ⓗ Fraggle Rock

8:00
❷ Shirt Tales
❹ Snorks
❺ Movin' On
❼ Puppy's Great Adventures
❾ Christopher Closeup
⓫ Heathcliff
Ⓗ **Movie:** On the Waterfront

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends: The Legendary Superpowers
❾ Meet the Mayors
⓫ Return to the Planet of the Apes
⓭ Wall $treet Week
Ⓢ Gold Is Where You Find It

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Nine on New Jersey
⓫ Hee Haw
⓭ McLaughlin Group

9:30
❷ Saturday Supercade
❼ Turbo Teen
❾ Davey and Goliath
⓭ Congress: We, the People (cc)

10:00
❺ Saturday Morning
❼ Dragon's Lair
❾ Championship Wrestling
⓫ This Week's Music
⓭ Firing Line
Ⓗ Inside the NFL
Ⓢ **Movie:** Hans Christian Andersen
Ⓦ **Movie:** Brainwaves

10:30
❷ Pole Position
❹ Alvin and the Chipmunks
❼ New Scooby-Doo Mysteries

11:00
❷ Dungeons and Dragons
❹ Kidd Video
❼ Scary Scooby Funnies
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling
⓭ Tony Brown's Journal

11:30
❷ Pryor's Place
❹ Mr. T
❼ Littles (cc)
⓭ Open Mind
Ⓗ **Movie:** The Man From Snowy River

12 **NOON**
❷ **College Football Doubleheader:** Michigan vs. Ohio State; USC vs. UCLA
❹ Spider-Man and his Amazing Friends
❺ Big Valley
❼ Weekend Specials (cc)
❾ Voyagers!
⓫ **Eastern College Football:** Syracuse vs. Boston.
⓭ The Constitution: That Delicate Balance
㉑ Gourmet Cooking
Ⓢ **Movie:** Brainstorm
Ⓦ Hollywood Outtakes and Rare Footage

12:30
❹ Going Bananas
❼ American Bandstand
㉑ Kathy's Kitchen

1:00
❹ The Super Chargers: IHRA Funny Car and Pro Stock Nationals
❺ Fame
❾ **Movie:** Rituals (1978). Hal Holbrook, Lawrence Dane.
⓭ **Ivy League Football:** TBA
㉑ Great Chefs of New Orleans
Ⓗ Not *Necessarily* the News

1:30
❹ Score Off-Road Race
❼ New York Hot Tracks
㉑ Square Foot Gardening
Ⓗ **Movie:** Orca, the Killer Whale

2:00
❺ Starsky and Hutch
㉑ Motorweek
Ⓢ **Movie:** Waltz Across Texas
Ⓦ **Movie:** Deal of the Century

2:30
❹ NFL Week in Review
㉑ Gourmet Cooking

3:00
❹ NBC Sports: PBA Fall Tour
❺ **Movie:** Winners and Sinners (1978).
❼ Race for Number 1
❾ **Movie:** Tourist Trap (1979). Chuck Connors, Jon Van Ness.
㉑ Kathy's Kitchen
Ⓗ Paddington Goes to School

3:30
❼ **CFA Football: TBA**
⓫ Lifestyles of the Rich and Famous
㉑ Great Chefs of New Orleans
Ⓗ **Movie:** Six Weeks

4:00
⓭ Thirteen Collection
㉑ This Old House (cc)
Ⓢ **Movie:** The Grey Fox
Ⓦ **Movie:** Annie

4:30
❹ Sportsworld
⓫ Love Boat
㉑ Motorweek

5:00
❺ Mission: Impossible
❾ Top 40 Videos
㉑ The Making of a Continent (premiere)

5:30
⓫ Star Trek
Ⓗ Braingames

6:00
❹ News
❺ Blue Knight
❾ Battlestar Gallactica
㉑ The Constitution: That Delicate Balance (cc)
Ⓗ **Movie:** On the Waterfront
Ⓢ **Movie:** Raiders of the Lost Ark (cc)

6:30
❹ News
⓫ Dance Fever
㉛ World Chronicle
Ⓦ **Movie:** Airplane II

7:00
❷ ❼ ❾ News
❹ Prime of Your Life
❺ Too Close for Comfort
⓫ Puttin' on the Hits
㉑ Inside Albany
㉛ Voyage of the Mimi

7:30
❷ The Muppets
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
❾ Racing From Aqueduct
⓫ At the Movies
㉑ Wall $treet Week
㉛ European Journal

8:00
❷ Airwolf
❹ Diff'rent Strokes
❺ **Movie:** Bedtime for Bonzo (1951). Ronald Reagan, Diana Lynn. A cute, harmless comedy about a professor who treats a chimp as his own child for a heredity experiment.
❼ T.J. Hooker (cc)
❾ Hockey: Devils vs. Montreal
⓫ **Movie:** Carnal Knowledge (1971). Jack Nicholson, Candice Bergen, Ann-Margret, Rita Moreno. A script by Jules Feiffer detailing sexual attitudes and obsessions of two men from college through middle age.
㉑ Wonderworks (cc)
㉛ Heritage: Civilization and the Jews
Ⓗ **Movie:** The Wicked Lady
Ⓝ **Movie:** The Boat Is Full
Ⓢ **Movie:** Robin Hood: The Swords of Wayland
Ⓦ **Movie:** Raiders of the Lost Ark

8:30
❹ Gimme a Break

9:00
❷ Mickey Spillane's Mike Hammer
❹ **Movie:** Caddyshack. Chevy Chase, Bill Murray, Rodney Dangerfield. Hijinks at a posh country club.
❼ Love Boat (cc)
㉑ Heritage: Civilization and the Jews (cc)
㉛ Mystery!

10:00
② Cover-Up
⑤ ⑪ News
⑦ Finder of Lost Loves
⑨ **Basketball:** Devils vs. Montreal
㉑ Frontline (cc)
Style Wars
Ⓗ Hitchhiker
Ⓝ **Movie:** The Devil's Playground
Ⓢ Paper Chase—Second Year
Ⓦ The Making of the Raiders of the Lost Ark

10:30
⑤ Black News
⑨ In Search Of
⑪ Wall Street Journal Report
Ⓗ Not *Necessarily* the News

11:00
② ④ ⑦ News
⑤ **Movie:** The Trip (1967). Peter Fonda, Susan Strasberg. TV director Fonda takes his first LSD trip.
⑨ Burns and Allen
⑪ Tales From the Darkside
Ⓗ **Movie:** Monty Python's The Meaning of Life
Ⓢ **Movie:** The Best of Bizarre 56 (cc)
Ⓦ Ticket to Hollywood

11:30
④ Saturday Night Live
⑦ World News Tonight–The Weekend Report (cc)
⑨ Racing from Roosevelt
⑪ Honeymooners
Ⓢ **Movie:** Sex Games of the Very Rich

11:45
② Sports People
⑦ **Movie:** Peeper (1975). Michael Caine, Natalie Wood. A tepid take-off of '40s detective dramas, with Caine becoming involved with a weird family while trying to locate the long-lost daughter of his client.

12 **MIDNIGHT**
② **Movie:** Ladies of Crime (1971). David Janssen, Martha Hyer.
⑨ Wrestling
⑪ Puttin' on the Hits

12:15
Ⓦ **Movie:** Kinky Ladies of Bourbon Street

12:30
⑨ Wrestling
⑪ Twilight Zone
Ⓝ **Movie:** Muddy River

12:45
⑤ **Movie:** Man With the Golden Arm (1956). Frank Sinatra, Kim Novak. A powerful film about drug addiction, with Sinatra as a junkie.

12:55
Ⓗ **Movie:** Independence Day

1:00
④ Rock-n-America
⑨ **Movie:** The Dark (1979). William Devane, Cathy Lee Crosby. A predictable sci-fier about a writer and a TV reporter who take on a homicidal alien in a small California town.
⑪ At the Movies
Ⓢ Gallagher

1:30
⑦ **Movie:** Isn't It Shocking (1973). Alan Alda, Louise Lasser. A brilliant, oddball comedy/mystery about a series of bizarre murders disrupting the usual day-to-day routine of a small New England town's police department.
⑪ News
Ⓦ **Movie:** Ring of Desire

2:00
④ Soul Train
⑪ One Step Beyond
Ⓢ **Movie:** Star 80

2:10
② Music Magazine

2:30
⑪ **Movie:** Clash of the Titans (1981). Laurence Olivier, Harry Hamlin. Juvenile fantasy-adventure based on Greek mythology.

2:40
② **Movie:** My Love (1975) Glenn Ford, Christina Raines.

2:50
Ⓗ **Movie:** Chanel Solitaire

3:00
④ Gavin/Lott
⑨ Show Business (1944). Eddie Cantor, George Murphy. A vaudeville musical.
Ⓦ **Movie:** Brainwaves

3:30
④ Mary Tyler Moore

3:45
Ⓢ **Movie:** Brainstorm

4:00
④ Mary Tyler Moore

4:30
② **Movie:** Airport 1975 (1974). Charlton Heston, Karen Black. Just another jetliner disaster epic.
⑪ Biography

5:00
⑨ News
⑪ Life of Riley
Ⓗ **Movie:** Orca, the Killer Whale

5:30
⑨ Point of View
⑪ News

5:40
Ⓢ Best of Bizarre (cc)

5:50
⑤ Time for Timothy

Sun., Nov. 18

6:00
⑨ New Jersey Report
⑪ Wall Street Journal Report

6:20
⑤ News Headlines

6:30
② Kidsworld
④ Agriculture USA
⑤ Black News
⑦ ⑪ Christopher Closeup
⑨ News
⑬ Mr. Rogers' Neighborhood
Ⓗ Revenge of the Nerds
Ⓢ The Boy Who Turned Yellow

6:45
⑪ Davey and Goliath

7:00
② Hot Fudge
④ Joy of Gardening
⑤ Hour of Power (cc)
⑦ Faith for Today
⑨ Hispanic Horizons
⑪ Solid Gold
⑬ Sesame Street (cc)

7:30
② Captain Kangaroo
④ Journey to Adventure
⑦ This Is the Life
⑨ **Movie:** Midas Run
Ⓗ **Movie:** Waltz Across Texas
Ⓢ Faerie Tale Theatre (cc)

8:00
② Way to Go
④ China: Other Voices
⑤ Jimmy Swaggart
⑦ Insight
⑨ Terry Cole-Whittaker
⑪ Tom and Jerry
⑬ Wonderworks

8:30
② For Our Times
⑦ World of Photography
⑨ Day of Discovery
⑪ Pink Panther
Movie: I Am the Cheese

9:00
② Sunday Morning
④ Kids, Inc.
⑤ Bullwinkle
⑦ Tiempo
⑨ Oral Roberts
⑪ Jackson Five
⑬ The Voyage of the Mimi (cc)

9:30
④ Positively Black
⑤ Bugs and Porky
⑦ Wildlife Adventure
⑨ Point of View
⑪ Voltron
⑬ Why in the World?
Ⓗ **Movie:** The Ballad of Gregorio Cortez

10:00
④ Essence
⑤ Woody Woodpecker
⑦ Video Game
⑨ Sunday Mass
⑪ Transformers
⑬ The Brain (cc)
Ⓦ **Movie:** Last Plane Out

10:30
② Face the Nation
④ Visiones
⑦ Entertainment this Week
⑨ That's the Spirit
Ⓢ **Movie:** War Games (cc)

11:00
② TakingAdvantage
④ First Estate
⑤ **Movie:** Tarzan's Hidden Jungle (1955). Gordon Scott, Vera Miles.
⑨ Make Peace With Nature
⑪ **Movie:** Abbott and Costello in the Foreign Legion (1941). Bud Abbot, Lou Costello.
⑬ Heritage: Civilization and the Jews (cc)

11:30
② Newsmakers
④ News 4orum
⑦ This Week
⑨ Rex Humbard

12 **NOON**
② Public Hearing
④ Meet the Press
⑨ Robert Schuller (cc)
⑬ The Thirteen Collection 1984
㉑ Systems Organization
Ⓗ Video Jukebox
Ⓦ **Movie:** They Call Me Bruce?

12:30
② NFL Today
④ NFL '84
⑤ **Movie:** The Muppet Movie (1979). The Muppets.
⑦ Eyewitness News Conference
⑪ **Movie:** The Stooge (1953). Dean Martin, Jerry Lewis. Egocentric singer (Martin) learns the hard way just how important his stooge (Lewis) is to his success.
㉑ Educational Computing
Ⓗ George Burns in Concert
Ⓢ Paper Chase—The Second Year

1:00
② NFL Football: Giants vs. St. Louis
④ NFL Football: Seattle vs. Cincinnati
⑦ Like It Is
⑨ **Movie:** Midas Run (1969). Fred Astaire, Richard Crenna. British secret serviceman plots a daring gold heist.
㉑ Congress: We, the People (cc)

1:30
Ⓗ **Movie:** Ragtime
Ⓢ **Movie:** The Actress

2:00
⑦ **Movie:** The French Connection (1971). Gene Hackman, Roy Scheider. A maverick detective goes after international heroin smugglers in New York.
㉑ High School Football
Ⓦ **Movie:** The King of Comedy

2:30
⑤ **Movie:** Planet of the Apes (1968). Charlton Heston, Roddy McDowall. Heston leads a group of surviving astronauts in a future world where apes are masters, humans slaves.
⑪ **Movie:** Telefon (1977). Charles Bronson, Lee Remick. A slick espionage thriller.

3:00
⑨ **Movie:** Top Secret (1978). Bill Cosby, Sheldon Leonard. A dated spy caper.
Ⓢ **Movie:** The Year of Living Dangerously (cc)
Ⓦ **Movie:** Kiss Me Goodbye

4:00
④ NFL Football: Miami vs. San Diego
⑦ **Movie:** The Nutty Professor (1963). Jerry Lewis, Stella Stevens. A college professor has a Jeykll-and-Hyde transformation.
㉑ Matinee at the Bijou

4:30
② **Movie:** A Cry in the Wilderness (1974). George Kennedy, Joanna Pettet. A farmer, bitten by a rabid skunk, has himself chained inside his barn to protect his family from his future madness, then discovers a flood is coming.
⑪ **Movie:** MacArthur (1977). Gregory Peck, Ivan Bonar.
Ⓗ Comedy Playhouse: Greater Tuna

5:00
⑤ Fame
⑨ Buck Rogers
Ⓢ **Movie:** The Pirates of Penzance

5:30
㉑ Style Wars
Ⓗ Waltz Across Texas

6:00
② ⑦ News
⑤ **Movie:** The Taking of Pelham One Two Three (1974). Walter Matthau, Robert Shaw.
⑨ Battlestar Galactica
Ⓦ **Movie:** Daffy Duck's Movie

6:30
② ⑦ News
㉑ Adam Smith's Money World
㉛ Cityscope

7:00
② 60 Minutes
④ Silver Spoons
⑦ Ripley's Believe It or Not (cc)
⑨ Hockey: Islanders vs. Philadelphia
⑪ Solid Gold
㉑ Inside Albany
㉛ Searching
Ⓢ Faerie Tale Theatre (cc)

7:30
④ Punky Brewster
㉑ McLaughlin Group
㉛ Washington Week in Review
Ⓗ Fraggle Rock

8:00
② Murder She Wrote
④ Knight Rider
⑤ Star Search
⑦ Hardcastle and McCormick (cc)
⑪ Lifestyles of the Rich and Famous
⑬ Nature (cc)
㉑ Mystery!
㉛ The Brain
Ⓝ **Movie:** Loneliness of the Long Distance Runner
Ⓢ **Movie:** The Other Side of Midnight
Ⓦ **Movie:** Lone Wolf McQuade

9:00
② The Jeffersons
④ **Movie:** Fatal Vision (Part 1)
⑤ **Special:** Liberace Live With the London Philharmonic Orchestra
⑦ **Movie:** Stripes (1981) Bill Murray (cc)
⑪ Lou Grant
⑬ Masterpiece Theatre (cc)
㉑ **Movie:** It Started With Eve (1941). Charles Laughton.
㉛ Why in the World

9:30
② Alice
⑨ Nine on New Jersey
㉛ Eye on Dance

10:00
② Trapper John, MD
⑤ News
⑨ Meet the Mayors
⑪ News
⑬ The Thirteen Collection 1984
㉛ Ramblin'
Ⓝ **Movie:** A Streetcar Named Desire
Ⓦ **Movie:** A Star Is Born

10:30
② Trapper John, MD
⑤ Sports Extra
⑨ New Jersey People
⑪ From the Editor's Desk

11:00
② ④ News
⑤ Off the Set
⑨ World Tomorrow
⑪ Odd Couple
Ⓢ **Movie:** War Games

11:15
② ⑦ News

11:30
④ Sports Machine
⑤ David Susskind
⑨ It Is Written
⑪ Honeymooners

11:45
② Sports Update
⑦ News: The Weekend Report

12 **MIDNIGHT**
② Barnaby Jones
⑦ Sports Special
⑨ Jimmy Swaggart
⑪ Star Trek
Ⓗ **Movie:** Daniel

12:15
⑦ **Movie:** Bofor's Gun (1968). Nicol Williamson, Ian Holm.
Ⓝ **Movie:** Up In Arms

12:30
④ The Greatest American Hero
⑤ **Movie:** The Muppet Movie

1:00
② Barnaby Jones
⑨ **Movie:** The Incident (1968). Tony Musante, Martin Sheen.
⑪ Tales From the Darkside
Ⓢ **Movie:** . . . All the Marbles

1:15
Ⓗ **Movie:** Rumble Fish

1:30
④ America's Choice
⑤ **Special:** National Superstars

1:55
Ⓗ **Movie:** Going Berserk

2:00
⑪ Wall Street Journal

2:15
⑦ **Movie:** The Jayhawkers (1959).

2:30
④ Positively Black
⑪ **Movie:** Conquest of Mycene (1963). Gordon Scott, Genevieve Grad.

2:55
Ⓢ **Movie:** Death Wish II

3:00
④ The First Estate
⑨ **Movie:** South Sea Woman (1953). Burt Lancaster, Virginia Mayo

4:00
⑪ Abbot' and Costello

4:30
⑪ Biography
Ⓗ **Movie:** Glitter Dome (cc)
Ⓢ **Movie:** I Am the Cheese

5:00
⑤ Fame
⑨ News
⑪ Life of Riley

5:30
⑨ Joe Franklin
⑪ News

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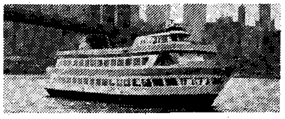

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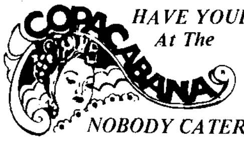

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Avoid New Year's Eve Syndrome—Single professionals celebrate 1985 in Israel! Visit Israel's Silicon Valley, participate in an archeological dig in Old City, road rally through Negev Desert, nightlife in Jerusalem and Tel Aviv, gala New Year's party in Haifa. Contact JNF of Greater New York, 212-879-9300, ext. 281 for details.

1st Trivial Pursuit®Cruise—On QE2. Jan. 4, NY to the Caribbean, 8 days. Prizes! See your travel agent.

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I've Got The Longest One In NYC—Stretch limo seats 10. Starts at $28. Other limos from $24. 718-729-7399.

Gotham Limousine—Covering the Metropolis. 30 Cadillac and Lincoln sedans, formal and extended limousines. Available 24 hours. For sightseeing, theater, long distance, special occasions and airports. VI/MC/AE. 212-772-1610.

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Allstate Car & Limo—Luxury cars at less than taxi prices. $11 LaGuardia, $17 JFK, $21 Newark from NYC. Hourly $12, stretch limos, $25 per hour, 2 hour minimum. Tolls and gratuities not included. 24 hours. Corp. welcome. 212-741-7440.

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We will meet or beat anyone's prices.

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Le Charme—Enjoy Swedish/Shiatsu massage. Hotel/Residential. Midtown. Masseuse. Masseur. 371-2713; 421-4567.

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The Moving Store—Boxes, pads, dollies, bubble-wrap. Free delivery. 644 Amsterdam Ave. NYC. 212-874-3866. DOT 670.

Hud Movers—3 men/large truck $40/hour. 212-461-0428,9. No. 281, 264 10th Avenue, NYC 10001.

Pyramid Moving Co.—"honest and efficient moving by people who enjoy their work." Agent for Paul Arpin Van Lines, America's fastest growing van line. No. 1 for accurate estimates and on-time service. DOT 1870. ICCMC 621. 1241 Amsterdam Ave. 212-222-6663.

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Modique Inc.—(The Dependable Mover). Serving New Yorkers since 1948. Household, commercial, fine art and antiques. Weekend services. No. 1053, 325 West 16 Street, NYC. 212-929-5560.

If You're Looking—For a different mover this time, you didn't use Big Apple Moving & Storage last time. 92 St. Marks Place.212-505-1861. No.1839. MC/VI.

Samson Moving And Storage—Professional packing. Careful movers. Reasonable prices. Free estimates. 257 E. 61 St. N.Y.C. D.O.T. T10303. 212-752-5040.

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Established 1895—Local, long distance and international moving, storage and packing. Siegler Brothers, Inc., Oregon 5-2333. Reasonable, Florida and California specialists. No.256, 264 West 11th, NYC. I.C.C. No.106384. Binding Estimates.

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Zebras/All Furs—Rugs/pillows/throws. Big Sale! 7 days/nights. 212-688-1528.

Get Down Comforters—White goose down, all cotton cover, 40 percent off retail. Free delivery. 212-741-1609.

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Cabbage Patch Kids—Coleco. Immediate delivery. Preemies, baldies. 212-627-7408.

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Bluethner Grand Presentation Piano—Ebony, 6'4", completely refurbished, perfect. Asking $14,500. 212-265-5342 or 212-369-1748, 9am-9pm.

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NYC Subway Game—Hilarious new board game "Straphanger" pits you against the MTA as you try to get to work. 718-638-1091 or send $15.95 to Game, 151 Sterling Pl., Brooklyn 11217.

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PHOTOGRAPHY

Fine Art Portraiture Photography—Individual, couples, family. 16 x 20, black and white archival prints shot in my Soho studio. Contact Gail, 212-925-8951.

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One-On-One—The ultimate personal training. Your place or ours. Call Bodyworks Fitness. 212-475-5030.

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Exercise With Experts—BioFitness offers supervised and optional one-to-one conditioning programs. 212-557-1545.

PUBLIC NOTICES

Gurdjieff-Ouspensky Center—Now accepting members. 212-737-5080.

RESUME SERVICES

Eye Opening Resumes—Creative job strategy.Career Planning Inst. 599-0032.

The Correct Image—Resume/career service. Rita Williams. 212-953-0118.

Resumes Professionally Prepared—All professions and occupations. Resources Universal. 565 5 Ave. NYC. 212-986-1732.

Get The Job You Want—Resumes by writer/corporate recruiter. 212-724-8950.

SERVICES

From $6.00 a Month—24 hour answering and mail services. Action. 212-279-3870.

Women Friday—Sometimes we all need a "Gal Friday" to clean our closets, balance checkbooks, shop, arrange clothes and other odds and ends. Our Fridays do *it all. For information and free consultation*, call Women Friday. 212-737-9040.

The Classified Ad—Use it to help your business do more business. 212-880-0732.

Remind-A-Gram—Our elephants never forget. Let us remember your important occasions. Receive 2 reminders per date. Include name, address, phone. $5 per date. 718-258-8795.

$12. Your Phone Answered—With your name. 24 hours, also, call forwarding, beeper, tracing, 800 No., mail, wake-up. E.F.L.S. 212-868-1121.

Outlet Shopping Trips To Secaucus—Save 20-70 percent. Leave NY every Sat. a.m. starting 11/10/84. Call 212-662-1841.

THERAPY

Achieve Sexual Goals—With a trained, caring surrogate. Psychotherapy supervision available. 212-953-6925.

Sexual Problems?—Male Counselor. Private! Personal! Patient! 212-832-6659.

Premature Reaction And Impotence—Cured forever in only one 3 1/2 hour session. 100 percent success. Female PhD. Sincere, compassionate, scientific. Gramercy Park area. For appointment, call between 11am-1pm. 212-689-9717.

Surrogate Therapy—If you suffer from impotency, premature reaction, lack of desire, fear of intimacy, shyness, surrogate therapy may be your only answer. Amazing visible results. Supervised surrogate program. Medical supervision. Midtown location, Mon.-Fri. 9-7. Sat. 9-3. 212-391-1942.

Compulsive Escapism Explored—Be it change of gender, age, self-injury, etc. PhD. 7 days. 11am-10pm. 212-475-3377.

Sexual Problems?—Masters and Johnson Trained. 255-2908. Dr. Bragar. 44 W. 12.

THERAPY/HYPNOSIS

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

New York's Leading Pioneer—In the field of hypnosis offers hypnosis and self-hypnosis for guidance and counseling in all problem areas. 212-355-4782.

Therapeutic Hypnosis—Weight. Smoking. Phobias. Sessions by Ph.D. 420-9017

WEIGHT CONTROL

Lose 10-20 Lbs—One week at the gracious Russell House, 415 William St., Key West, Fla, 33040. 305-294-8787.

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Weight Loss Guaranteed—Up to 10/20 pounds/week. Easily. Quickly. True fasting. Expert supervision. Educational program. Successful follow-up regimen. 26 years in operation. Medically accepted. Pawling Health Manor, Box 401, Hyde Park, NY 12538. 914-889-4141.

Lose Weight For The Holidays—This time, keep it off! Use your own physical cravings to make you thin. Effective Appetite Training (EAT) workshops offer fast weight loss while you break harmful food addictions. Lose 5-12 pounds in first 10 days alone. Call 212-586-8038.

TRAVEL

1st Trivial Pursuit®Cruise—On QE2. Jan. 4, NY to the Caribbean, 8 days. Prizes! See your travel agent.

VACATIONS

$99 Getaway Weekend—Bayberry Inn at Southampton. 2 night stay, double occupancy includes continental breakfast. Call for reservations. 516-283-4220.

Virgin Islands Expedition—March 3, 95' private schooner, 8 days, $675. Blue Sky Nature Seaventures, Oak Ridge, NJ 07438. 1985 Brochure. 201-697-7233.

TRUCKERS

F And A Trucking—24 hours, local or long distance. Low rates. 212-358-6683.

Men With Van—Anywhere, anytime, low rates, reliable. 212-386-9068.

Moving/Trucking—Station wagon, van or 20'. Low rates. Reliable. 212-532-2333.

Light Panel Truck—Trucking, pick-ups/delivery. 212-679-6423 anytime.

Floor Them

Wall them in. Put a roof over their heads. Sell them the house of their dreams. Place an ad in our "Town and Country Properties" section and get results fast. See details at beginning of section or call (212) 880-0732.

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NEW YORK

The Working Classified

STRICTLY PERSONALS

Strictly Personals is a weekly feature. Rates $20.00 per line. 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add $12. for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:

New York Magazine, ----
P.O. Box 4600
New York, New York 10163

Box Number

STRICTLY PERSONALS

I'm In Love With Sally Field—Because she's intelligent, talented, attractive, warm, sincere and down-to-earth. But, alas, that's not realistic. Me, I'm approaching 50 (impossible, I feel too young), successful, artistic, nice-looking, fun to be with, interested in new things and I am realistic about winter walks on the beach, movies, concerts, theater and lots of good conversation. NYM A878.

All I Can Say—Is that I'm really a very nice person, a slim, attractive, fun, professional woman, 47, ex-Midwesterner, who would like to meet a very natural, confident man with integrity, warmth and wit. Phone. NYM B308.

Considered Beautiful—A woman of independent means. An elegant, refined, educated lady who is open and sensitive. Enjoys cultural events, sports and travel. Loves cooking and entertaining. Seeks successful, single gentleman, late 40's-early 60's, with highest personal standards and similar qualities. NYM H003.

Gentle, Successful, Honest—White, professional man, handsome, 36. Loves music, travel and adventure. Seeks warm, caring, sensuous woman to share life. Ethnicity is no barrier. Bio/photo/phone. NYM B365.

Handsome Jewish Physician—Resident, 28, tall, thin, warm, sweet. Little free time, but many dreams to share. Seeks bright, beautiful, slender, Jewish woman, 24-30. Photo/bio/phone. NYM H107.

Your Mother's Dream:—28, handsome, caring, Jewish psychologist. Into jazz, arts, sports. Seek an interesting, attractive woman. Photo/phone. NYM H108.

Getting To Know You—Getting to know me. It's all about sharing experiences, giving, taking. Attractive, petite, Jewish, in my 30's, with a sense of joie de vivre. If you feel this way, write to NYM H109.

Palm Beach Bound?—Sincere, handsome doctor, looking for the impossible, a Jewish Natalie Wood, 28-35 years old. Surprise me while adding intrigue to your vacation. Photo a must. NYM H110.

Monogynous, Handsome, Caring—Writer, young 44, seeks bright, zestful, woman artist, under 35, to care for. Photo/phone, please to NYM C974.

Are You A Man—Not afraid to feel, think, explore? Are you trim, educated, creative, Jewish, 45-53, financially and emotionally secure, enjoy the arts and conversation? If so, attractive, expressive, multifaceted woman, 45, awaits your reply. Bio/phone. NYM H111.

Attractive, Warm, Outgoing—Divorced, Jewish female, 43, 5'4", seeks successful male counterpart, 43-50. NYM H115.

Prove My Friends Right—They tell me only the nicest kinds of people respond to these ads. I'm looking for a compatible gentleman, interested in friendship, nice times and a lasting relationship if it's right. I'm 32, with a great sense of humor and a positive outlook on life. Enjoy walks on the beach, football games and a good bottle of wine. If you're between 32-40, possess similar qualities, let's meet under a relaxed atmosphere. NY/NJ. Note and phone, please. NYM B404.

My First Try, Will We Be Lucky?—Affectionate lady, earthy, very attentive, most considerate, giving and kind. I like fun, travel, laughter, romance, theater, movies, outdoors. Extremely trustworthy, very honest, highest integrity, a very private person. Financially independent, diplomacy is my second nature. Blonde, quite attractive, 5'5", excellent figure, over 45, divorced, Christian background, nonreligious, cultural, humanitarian interests. Seeking charming, kind, nice-looking, very successful, white gentleman, 50-60, with same interests. Reside Upper East Side Manhattan. Send note, phone. All replies will be answered. NYM B405.

Many Adjectives Spoil Broth—Jewish, 39, handsome, Woody Allen humor. Desires pretty, smart, funny woman. Photo please. NYM C975.

Unorthodox NYC Bureaucrat—North NJ Jewish mom, divorced, 5'8", 41, "come fill up my senses." NYM C976.

Sweet, Cute, Successful—Athletic, smart, fun, single Jewish female, 32. Seeks similar man who will say, "I ain't afraid of no commitment," with the right woman. Letter, photo. NYM C977.

New Lease On Life—Athletic, handsome, 29-year-old, Jewish oral surgeon, tennis player. Seeking mature, attractive, fun-loving, career-minded female. Bio, phone, photo. NYM C978.

Sweet, Smart, Strong And Stunning—But lonely for romance in CT. 30, successful and feminine. If you are 30-37, attractive, successful in career and personally confident, please send photo, phone, bio. NYM B407.

Handsome Jewish Surgeon—Tall, Ivy, 31, seeks educated, attractive, slim, career woman. Photo/bio/phone. NYM H116.

Sick And Tired—Of schlepping to garage sales with my aunt. Rare combination of heart and head, 40, divorcee, seeking an educated, successful Jewish man over 40 for mutual happiness. NYM H119.

Extraordinary Woman—Beautiful inside and out, charismatic, Jewish attorney, early 30's, loves sports, music, country inns, seeks warm, handsome, professional man with sense of humor, 34-48, who is unafraid of commitment. Photo/phone/bio. NYM H117.

Midwestern In Roots And Thoughts—Female, 24, cosmopolitan in looks, aware, easy to be with, enthusiastic, seeks male counterpart. Photo/bio. NYM H118.

Westchester Musician—30, quiet, warm, into biking, Cole Porter, spy novels and hugs, seeks woman, 21-35, non-smoker, who doesn't believe those rumors about trombonists. Photo/phone. NYM H120.

Successful, European Entrepreneur—6'2", 46, good-looking, used to the best things life has to offer, seeks a caring relationship with a very beautiful, sexy lady, fun-loving, long-legged and non-smoking, 23-33. Note, phone and photo (essential). NYM B408.

Artistic Redhead—Small plane enthusiast, female, 32, ex-model turned art director (owns own business) seeks commitment-minded male with successful career in the arts or advertising, or commercial pilot who flies for fun on weekends to share city living, country weekends, etc. Photo/phone/bio. NYM H123.

Strictly Personals ads continued on next page.

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Every Single Friend.

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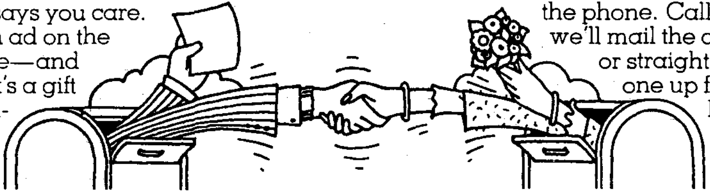
- Your mom so attractive
- Singles who play doubles
- Those who like to stay active

Strictly Personals is where they meet through the mail!

Every week, more than 6,000 letters are received by the people who advertise in Strictly Personals—and now you can give your friends a Strictly Personals Gift Certificate that says you care. They write their own ad on the back of the certificate—and we're here to help. It's a gift appropriate for birthdays, special occasions, and holidays.

Strictly Personals Gift Certificates are available from $52 (that allows for a two-line message, plus box number) and up. Use your credit card to order over the phone. Call (212) 880-0732 and we'll mail the certificate to you—or straight to your friend. Or pick one up from *New York* Magazine, 755 Second Avenue, New York, NY 10017.



STRICTLY PERSONALS

Holding Out For A Jewish Male—Who has not lost his amazement and curiosity about the world, is able to feel with others and can have fun while sorting his laundry. I'm 30, a psychologist, great to look at, with a lot to share. Note/phone, photo appreciated. NYM B410.

Green-Eyed Doctor—Seeks slim, attractive, Jewish woman with class and a sense of humor, 23-32. I'm 29, 5'5", sensitive, athletic and sensuous. No cigarettes. Photo/note/phone. NYM H126.

Distinguished, Well Educated—Financially secure, attractive, professional man wishes to meet very pretty Jewish woman, age 28-40, with corresponding qualities. Bio and recent photo a must. Also a must: no divorcées, widows OK. Please include phone number. NYM H127.

Marriage-Minded Executive—White male, never married, bright, successful, class, 5'7", handsome, BBA 1966. Looking for compatible, very pretty, warm, down-to-earth woman, under 30. Non-smoker. Photo/bio/phone. NYM B452.

Young 50's, NJ Exec—Looking for very sensuous, Christian, non-smoker, slender, magnanimous, very intelligent, secure lady, 35-52, to share all. NYM C980.

Sincere, Successful Entrepreneur—Real estate, 42, warm, secure, fun-loving, attractive, seeks bright, pretty, funny, curvaceous mate, 25-35. Bio, photo, phone. P.O. Box S. Centerport, NY 11721.

Tall, Good-Looking—27-year-old man, own business, seeks attractive, slender, stable woman, who enjoys dining in the afternoon. Photo? NYM H128.

Beautiful, Funny, Artist/Writer—34, blonde, talented, educated, traveled, sensual, living L.A. canyon with skylights, nature, free time, and baby wolf. Seeks sophisticated, brilliant, successful, bi-coastal man, with great sense of humor, for world-class romance. NYM C985.

Well Adjusted Male—39, Jewish, financially secure. Likes travel to sun belt, good food and good friends. Photo your option. Reply to NYM H134.

Dynamite Redhead RN—5'6", slim, 33, with a 9 year-old son. Seek tall, handsome prince or adorable frog, 40 plus, to share fun, romance, honesty, future/marriage. Note/photo/phone. NYM C986.

Handsome Investment Banker—28, seeks extremely attractive, trim, athletic, warm Jewish woman. Photo. NYM H135.

A Winning Personality—Bright, energetic, enthusiastic, professional NJ female (30) seeks a happy, attractive man who enjoys the beach, dancing, dining, and trips to Atlantic City. Phone. NYM H136.

Pretty, Bright And Sane—What more could you ask? Successful, Jewish woman with sense of humor seeks emotionally grown-up, financially secure, attractive man, 38-52, who can make me laugh. Should like being together, the country, the city, the theater and a lasting relationship. NYM B414.

Down-To-Earth Man, 43—Forest Hills seeks warm, understanding woman must share a love of children. Note, phone number. NYM B426.

Single Male, 28—Good-looking, athletic, sincere. Seeks attractive, sensitive, Jewish female. Phone, photo, note. NYM C981.

Want To Meet—Good-looking woman, 30 to early 40's, who is warm, loving, affectionate, devoted for possible lasting relationship by handsome, latter 40's, blue-eyed, white male who is cultured with many interests. Include phone number. NYM B412.

For A Selective Man—Slim, love-worthy, European blonde, 43, comfortable in jeans or gown, seeks tall, secure, warm, very bright man to adore and respect. Phone, photo, please. NYM E403.

Dynamic Yet Sensitive—Jewish physician, 29. Seeks female counterpart for all-encompassing relationship. You must be creative, cultured and worldly; enjoy the performing arts, dancing and dining. Photo/phone appreciated. NYM C982.

I Don't Run The Marathon—Fly a plane or speak Swahili, willing to tolerate similar deficiencies in tall, comfortable, generous, single father up to 50. I'm a 39-year-old mother, lovely, slightly crazed, warm, successful, exceptionally creative. Please be involved in the arts, outstanding in your field, fond of the ocean, laughter and yourself, with enough time to share your life. If you exist, write immediately, photo optional. NYM H130.

Professional Worldly Man—37, 6', slim, expects responses from an emotionally mature, exceptionally attractive, slender, blonde, blue-eyed woman, age 25-35, who is intelligent as well as elegant, earthy and sensuous, who enjoys giving (whatever) in all respects. Commitment is a distinct probability with right woman. Will reply only if you send bio, phone, photo. NYM H131.

Highly Evolved, 40ish Male—Part-time New Yorker, seeks his soul mate, 27-42, intelligent, stable, faithful, enthusiastic, truthful, attractive, spiritual, excellent communicator, no children. Photo, phone and bio to Boxholder, PO Box 920970 G4, Houston, Tx. 77292.

Attractive 50's Woman—Very intelligent, alive, busy professionally, passion for classical music. Seeks interesting, active, intelligent man over 50. NYM H132.

Eva-Marie Saint Look-Alike—Blue-eyed blonde, 5'6", slim, 39, creative, witty, warm, outgoing, financially secure, seeks handsome, intelligent, witty, physically fit, traditional values, successful man to share city and country interests. Photo, phone, letter. NYM C984.

Wanted: Man's Man—Who drinks, hunts or fishes, loves Monday Night Football, hates beige food, wouldn't let a bully kick sand in his face but still knows how to cry, and is seeking a serious relationship with a very, very pretty, very, very feminine, creative executive, 34, 5'8", slim, natural blonde, who is tired of corporate clones, new age men and artsy types. Please be 32-45, taller than me, financially competent, good-looking and in good shape. No fatties, losers or thugs. Photo/phone and brief bio. NYM H156.

This Pretty, Petite—Businesswoman from LI is 33 years old, Jewish, warm, caring and sincere. If you are attractive, sensitive, successful, not afraid of loving and commitment, please send photo and note to NYM H133.

Palm Beach, Handsome—Sincere, doctor. Seeks petite, Morgan Fairchild type (brunette ok), 25-36, intelligent, affectionate, sense of humor, for meaningful relationship. Photo/phone/letter. NYM C987.

Black Magic Woman—Alluring, arresting, accomplished woman wishes to *weave a spell on a powerfully successful* and very handsome man, 28-40. Let's spark some magic. Photo/phone. NYM B415.

Youthful, Charming Physician—50, single. Interests include fine dining, travel, NY Times, funny movies, light FM, good conversation, sports and intimacy. Seeks attractive, well-proportioned, non-smoking, successful, 32-42 year-old female for adventure in all spheres. Bio, photo, phone, please. NYM C988.

Manhattan Divorced Man—55, tall, thin, attractive, own business which allows for plenty of free time for travel, theater, sailing, NYC etc. Seeks attractive, thin, nice, intelligent, fun woman, late 30's-40's. Photo, please. NYM B416.

Handsome Executive, 35, 6'2"—Millionaire, looking for stunning woman for a serious relationship. Send photo, phone. NYM E404.

Warm, Loving, Passionate—37, earthy, playful, attractive, sensual, seeks highly creative, imaginative, open, honest, sensitive, sensual man, not afraid of a direct, perceptive, articulate, independent, strong yet soft, vulnerable sometimes ingenuous woman. NYM B417.

Wanted—Man with style and extremely good looks, who is sensitive, sensual, spiritual, athletic, fun-loving and financially secure, 30's or 40's. Are you capable of a relationship with a beautiful blonde, 30's, that lives and gives life to the fullest? If so, I have same qualities to return. Please send recent photo, phone and short note. NYM B419.

I'm Most Everything—A man would want. I'm also bright and witty and respond beautifully to love. I'd like to meet a refined, intelligent, stable man of character and integrity, whose outlook is positive and whose laugh is from the heart. I'm an energetic, attractive, professional woman, 37, with blonde hair and blue eyes. You're spirited, established and attractive, 37-50. Bio, photo, phone. NYM E405.

Called The Prettiest—The brightest, the most popular, the humane values mean most to me. With a background in TV, theater and education, a very slim, attractive woman in her mid 30's. I am seeking a sensitive, professional, 35-45, who wants to share. I enjoy all the arts, long walks, talks, good company. NYM B418.

Tall, Fashionable, Sophisticated—Sensitive, well-traveled, independent, success*ful career woman, who likes both quiet* dinners at home and fun nights out. Looking to meet tall, slim, (over 6') man, between 30 and 42, who is serious but knows how to laugh. Non-smoker. Please send bio and photo. NYM B420.

Attorney, 41, White Male—With own law practice, good-looking, single, 6', 193 lbs., enjoys racquet sports, weightlifting, restaurants, movies, especially science fiction. Would love relationship with a nice, pretty, warm woman, 25-36. Must send letter/photo for a reply. NYM B429.

Jewish Male Executive—33, 5'9", 150, recently relocated to Manhattan, very successful MBA, handsome, financially and emotionally secure. I like movies, theater, jogging and sports. I'm a non-smoker and on the conservative side. Looking for a sincere, caring, attractive woman, 25-35, who wants a serious relationship and more with an open, honest, stable man. Photo, phone, note, please. NYM C989.

Petite Model—Christian gal, 35, seeks doctor or professional, 45-50, living in NYC. I have no kids and prefer it that way. If you are marriage-minded, please respond. Bio, photo, phone. NYM C990.

Lovely LI Lady—Slender, shapely, successful, with beauty, brains and class. Seeks that special someone, a sincere, successful professional, 42-54, to be my confidant, best friend and love in a caring, sharing, lasting relationship. Phone, bio, please. NYM C991.

Mature, Attractive Lady—Seeks mature, attractive man in his 50's, for intellectual partnership wtihout sexual games ("macho" to me means immature). He should have no devised goals. Must be well-educated, successful and enjoyable, as I am considered to be; WASP preferred, as I am. Photo and letter, please. NYM B421.

WASP Widow, 46—Glamorous, slender, graceful, loyal, flexible, financially sound, wishes to meet excellent and kind gentleman for long-time romance. NYM B422.

"Oomphy" Soprano/Therapist—Seeks tall, sensitive, secure mensch (35-45) for sharing and caring. NYM B423.

Well-Analyzed Woman, 39—Attractive, successful, starting over, seeks well-analyzed man doing same. NYM B424.

Wonder Woman Is Wondering—Where can that special man be? Sophisticated, sincere, attractive, 5'6", 35, Jewish, with style, charm and sense of humor. Likes movies, museums, sports, good conversation. Seeks good-looking, intelligent man, successful, simpatico, 35-42, Jewish, with penchant for quality in his life. Bio/phone/photo. NYM B425.

Industrialist, Mid 50's—5'10", lean, non-smoker, pilot. Seeking brains and beauty to share the good life. Photo/bio, please. NYM C992.

Earthy, Romantic Female—I am 5'7", pretty, mid 40's, warm, sensitive, artistic, fun-loving, seeking gentle, strong, emotionally secure, Jewish male for a caring and sharing relationship. Bio/photo/phone, please. NYM B427.

Altogether Male—Successful, romantic, creative, loves laughter, conversation, travel, dinners at home, dinners out. Seeks female counterpart who is down-to-earth, 38-45, petite, to share and enjoy. Phone, photo, please. NYM B428.

Tall, Handsome, Journalist—23, Jewish, seeks 19-28, pretty, smart woman with sense of humor. Bio/photo. NYM H173.

Successful Businessman—Cultured, well-groomed, single WASP, young 58, 6'1", 180, non-smoker. Seeks 39-55, sophisticated lady counterpart. Phone, photo optional. PO Box 322, Paramus, NJ 07652.

Strictly Personals continued on page 150

Phenix

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Attractive, Sensitive, Cultured—Female (speaks French) enjoys most everything: the arts, sailing, traveling, entertaining. If you're a Christian gentleman, 30-50, with engaging but sincere personality, tall, similar interests. Please respond with photo and phone. NYM B430.

High-Flier Seeks Side-Kick—Tall, handsome and affectionate gentleman, 37, would be dazzled by a high-spirited, vivacious lady of strong character. A dark-haired beauty has an edge. If you are keen to live in New York, Hong Kong and Sydney and could tolerate a Wall Street terror, please drop me a line. NYM B432.

Handsome Gentleman, Horse Farmer—35, 5'10", trim, likes racquetball, squash and hot-air ballooning. Commutes frequently to NYC to race horses, enjoys fine dining. Looking for that special, attractive someone with similar interests. No replies without photo. NYM C993.

Attractive, Tall, Outgoing—Recently widowed, desires to meet white male, 55-65. Must have sense of humor and interested in sharing mutual interests in cosmopolitan living. NYM B434.

Pretty, Jewish Widow—late 50's, European backgroud, non-smoking, secure, likes travel, social life, arts. Seeks a bright gentleman counterpart. NYM C994.

Aimez—Vous Brahms?—This 41-year-old, very successful, Jewish corporate stock broker, cultured, good-looking and a lover of life is available and ready for that right female. *I love Zubin Mehta* in New York or Israel, Theodorakis in Greece, Manilow or Steve and Eydie in the States. You must be honest, affectionate, intelligent, have really good looks on the outside and a great heart in the inside. You must be warm and giving. If you really want that someone special with something extra you have him. Answer this ad. Photo, evening phone a must. NYM B435.

It's Time—Tall, attractive, businessman, 40's, seeks female, 30's. Should be attractive, slender and bright. Must be own person. Photo and short bio. NYM B436.

Jaguar Owner Seeks Tigress—40 year-old company president. Very solid financially and emotionally. Jewish, divorced and on the prowl for special lady with panache. Must be very smart, independent, well-balanced mentally and tender. Only winners need respond. Claws must be trimmed. Bio, photo, phone. NYM C995.

Athletic, Handsome, Self-Assured—Successful, Jewish, entrepreneur, 40, 5'9", would like to meet happy, classy, confident lady. NYM B437.

Easy To Live With—Young 48, 6', Jewish, likes ballet, movies, tennis, theater, biking, dancing, etc. Seeks very attractive, trim, 5'4"-5'6", professional woman, 30-40, who has varied interests. Enjoys casual weekends, communicates honestly and wants 1-to-1 for life. PO Box 20570, Cathedral Finance Station, NY, 10025.

Vivacious, Sexy, Slender—30, 5'7", green-eyed brunette, Jewish, female entrepreneur. Loves sports, the arts, travel, and romantic dinners. Looking for a serious relationship with a professional man, 30-45, to partake in this good life. Bio, phone, photo. NYM C996.

Jersey Ski Bum—Successful, independent, Jewish male, 5'8", athletic. Looking for bright, attractive, athletic woman, 25-34, to share the slopes, theater, restau*rants and quiet evenings*. Non-smokers, please! Phone and photo. NYM B438.

Very Handsome, Intelligent—Successful Florida lawyer, 33, 5'10", 160, into fixing up old houses, science fiction, sailing, travel, music; seeks witty, pretty, slim woman, 18-33, to share projects and have her own. I am very easygoing, happy, oats well sown, able to keep calm reason in times of stress, eager to find same. Please write. NYM B439.

Beautiful, Graceful Woman, MD—35, Jewish. Enjoys the arts and life. Seeks caring, accomplished, sensitive man, 5'10" or taller. Photo, please. NYM B440.

Japanese Woman Of Character—And style seeks self-assured man of strength and integrity, 38-50, non-smoker, who is ready for true sharing. NYM B441.

Slim, Energetic—Investment broker, down-to-earth, pretty, auburn-haired, 29, sexy but a little shy. If you're a Jewish guy, a communicator, 30-40, who enjoys life, romance and the unexpected, please send bio/photo/phone. NYM H139.

Generous, Sharp, 34—Male enjoys the good life and wants to share it! Photo. NYM B442.

Spanish And Petite Teacher—29, seeks man of her dreams, 27-35, to share love and life. Photo/bio. NYM B443.

Ophthalmologist, Sensitive, Caring—30-year-old MD, interested in meeting a Jewish female of understanding, warmth, 25-31 years. Photo optional. NYM B444.

Irrepressible, Irreverent, Independent—Warm, pretty, zaftig, professional woman, 36, divorced, teenage son, seeks sane, sensible, successful man, 31-41, for serious relationship. *Never a dull moment*. Photo if handy. NYM C997.

Handsome, Jewish Physician—Sincere, sensitive man, 27, enjoys good conversation, travel and the arts. Seeks attractive, Jewish female physician, dentist or student thereof who likes to love and laugh for meaningful relationship. If you're not the sort of woman to respond to ads, please send note, phone, photo. NYM B445.

Honest, Secure Man—28, trim, playwright, producer. Seeks fun-loving, slim, pretty woman for caring relationship. Letter/photo, please. NYM H142.

Are You Tired Of—The phony-baloney singles bar scene? If so, answer this ad of a 30, 5'10", 155 lbs, athletic, NJ, Jewish, professional male. Phone, bio, photo appreciated. NYM B446.

LI Professional Woman—Auburn hair, green eyes, 5'4", slender, sexy, outgoing. Looking to meet a special gentleman, widower/divorced, professional/businessman, 42-52, white, sincere, affectionate with varied interests. Letter/phone. NYM B447.

Bright, Beautiful, Blue-Eyed—Brunette, single female, 29, slim, hourglass figure, refined, happy, warm, imaginative, athletic, funny seeks to meet a single, very handsome, similar male, 29-34. Phone, letter, photo a must. NYM H143.

Enthusiastic And Attractive—Woman, 54 (looks 45), 5'8", athletic, Ivy League grad, loves all things cultural, good dining, talking, listening, caring. Note/phone/photo. NYM H144.

Vibrant, Redhead, 36—5'8", 125 lbs., Jewish, sincere, creative, seeking attractive, warm, smart, emotionally and financially secure man, late 30's to mid 40's, for best friend and traditional relationship. Bio, photo, phone. NYM B450.

Extremely Attractive—Fun-loving, warm, sensitive, intelligent, professional Jewish woman, loves NYC excitement, ocean breezes, sunsets, seeks male kindred spirit, 39-55, for new beginning. NYM H152.

Class And Intelligence—In a beautiful package. Slim, 5'6", 30, creative, chic, very feminine, spirited, elegant. Seeking an upscale, handsome, successful, sweet gentleman who loves life. NYM B451.

Mate Menu—Are you 40-50, handsome, divorced, 5'9" or under, in great physical shape, a Manhattanite, successful, financially secure, a witty, demonstrative, well-bred businessman or professional who's ready for a committed relationship? If yes, say you, to all of the above, drop a note to your petite, 38, female counterpart. NYM C998.

Petite, Young-50ish—Businesswoman, good sense of humor, well read and energetic seeks male counterpart, 50-60, to share NYC cultural scene, fine dining, travel, warm relationship. NYM H145.

Perfect Jewish Widow—Needs man, 58 plus, athletic, wealthy, savvy. NYM H146.

Opportunity Knocks Once—Good-looking, funny and honest, 29-year-old Jewish male seeks sexy, witty and fun, 23-30 year old Jewish woman who enjoys varied sports, intimate moments and knows a bit of what Jewish means (e.g. define kosher?). Only honest bio/photo replies will be answered. NYM H147.

Very Special Lady—Italian-American, 38, 5'10", slim, attractive, professional. Seeks one-woman man to share life, love, laughter and tears. Note/phone, photo optional. NYM H148.

Woman, 50's, Small-Sized—I love NY and the beach. I'm intellectual, emotional and creative. I am universal regarding race, religion, nationality and age, however, my gender is incorrigibly feminine and I miss "my man." NYM H149.

Escaped Professor—PhD, 34, sensual, slim woman, seen at theaters, concerts, ballets, beaches. Responds to letter/photo from intelligent, relaxed, kind, witty male contemporary. Reward. NYM H150.

NJ Yin Seeks Yang—Please be a man who knows he is special. Well-educated, professional, successful, confident, optimistic, physically fit, romantic, sensitive and sensual. Very attractive, high-energy lady, 41, with same qualifications will be interested in you. 40-50, over 5'9". Bio/recent photo/phone. NYM C999.

Attractive Attorney—And would-be dancer with all too broad interests seeks male counterpart with intellect, enthusiasm for his work, interest in current events (political, cultural). I am mid 30's, assertive but feminine, serious about my career but welcome competition from good times, good friends. NYM H151.

Female Classical Musician—Ivy-educated, 39, kind, slim, vivacious, very attractive. Seeks lively, music-loving NYC man, under 50, for lasting relationship. Please send letter and photo. NYM C1000.

Radcliffe-Harvard '59, 5'7"—Extremely attractive, elegant, affectionate, loyal, serious, funny; Democrat; New Yorker now in DC. Hoping for informative letter from handsome, enterprising, tender man of wit and integrity. NYM H154.

Attractive, NYC Police Officer—Single, white male, 31, Catholic, looking to develop a lasting, loving relationship with a single, white female, 24-32, based on mutual attraction and interests. Am warm, sensitive and romantic, enjoy boating, fishing, traveling and gourmet cooking. Photo, please. NYM H155.

Successful, Attractive Jewish Male—MD, Ivy League background, 50, looks younger, very fit, warm, humorous. Seeks attractive, natural, well-educated, happy, secure, caring woman with sense of humor, non-smoker, who loves dancing, music and cooking, early to mid 30's, for meaningful relationship leading to marriage and family. Send bio, photo, phone. NYM I001.

Accomplished, Attractive—Tall, slender Englishwoman, 40's, looking to share *pleasures of city cultural events and joys* of country with sensitive, good humored, educated man, 45-55. Photo. NYM H157.

Woodsman, Young-38—Live in Adirondacks, hate big city. Seek nature loving lady, beautiful and athletic for sincere relationship. NYM H158.

Bright, Attractive, Kind—Prominent attorney, good character, open, likes tennis, ballet, movies. Seeks female counterpart, 38-43, ready for relationship. Photo/bio, please. NYM H159.

Head On Straight—Lights green, mind swift, unafraid of feelings. Professional, 30, looking for female counterpart. Phone, photo. NYM I002.

Almost As Perfect—As the rest of these folks. Successful, single, sensual, responsive, male WASP, mid 30's, 5'11", trim and attractive who enjoys traveling, especially to sunny places, NYC, country weekends and classical music. However, I don't work out, I do hang out, smoke and sometimes drink. Only half sane and occasionally unhinged. Seeking an adventurous female to 40 for a supportive, open relationship. Photo. NYM H211.

Successful, Professional, PhD—Closet artist. Very pretty, slender, stylish, early 50's, grown children. Responsive, easygoing. Likes people, ideas, the arts and the outdoors. Good bet! Recent photo appreciated. NYM B453.

All The Way—Song from film "Joker Is Wild, The." You should know the lyrics. However, I am willing to share. I'm 32, 5'6", 118 lbs., very pretty. NYM B454.

Passionate Italian Gentleman—57, 5'9", very energetic and good-looking, cultured, single, seeks lady, 40-50, any race, with same qualifications. Bio/phone, photo optional. NYM H161.

Beautiful, Happy Lady—With charm, wit, honor, class needs cherishing by intelligent, successful gentleman, 40-60. Note/phone, photo optional. NYM H162.

STRICTLY PERSONALS

Handsome, Successful Doctor—30, athletic, fun-loving, Jewish single and tired of looking. My search is over if you are gorgeous, caring and under 25. Phone/photo/bio. NYM B448.

Pretty, Lady Dentist, 35—Christian, likes good conversation, the arts, dining out, cooking in, country weekends. Would like to meet gentle, warm, loving man for lasting relationship. Photo, please. NYM B449.

Athletic, Vibrant, Pretty—27, 5'5" WASP Female seeks 28-33, WASP male with a Saab Turbo personality in a Brooks Brothers suit who likes golf, tennis, symphony and fun. Photo/bio/phone. NYM H163.

Ivy League Lady—Exotic, fun, creative, green eyes, 5'9", slender seeks available male, 34-45, attractive, adventurous and secure, for ideal, committed relationship. Photo/note/phone. NYM H164.

Beautiful Woman—Jewish, early 30's, 5'5", fun-loving yet somewhat reserved, warm, sensitive, artistic, seeks male with similar qualities, attractive, 33-40, 5'10" or taller, established, marriage-minded. Phone/photo/bio. NYM H165.

Very Special Woman—Teacher, 38, 5'8", slim, Jewish, attractive, sincere, affectionate, sensitive, wishes to meet Jewish man, tall, 36-43, nice looking, honest, sense of humor, professional or businessman for a lasting relationship. Phone, letter, photo appreciated. NYM H166.

Tall, Attractive Woman—Wishes to meet educated man, 54 or older, interested in travel, the arts. Phone. NYM H167.

Happy Man Only—I'm a lawyer in my 40's, with money-back looks, style and warmth, tired of coping with boy friends' woes (not to mention clients'). If you are normal, bright, kind and good-looking, please write. NYM H169.

Spontaneous, Sophisticated—36, 5'11", entrepreneur, Jewish, well-traveled. Seeks slim, spirited, non-smoking woman who is as comfortable in Lutece as she is in a Chinatown Dim Sum Parlor. Note and photo a must. NYM H170.

Gentle Man—40's, 5'9", gray-blonde, blue eyes, very successful, attractive, passionate. Thankful for the joy, growing through the pain. Seeks Oriental or Eurasian or Midwest lady, beautiful inside and out to share experience and feelings. Send photo and note. NYM E402.

Widow, Manhattanite Executive—58, 5'4", attractive globe-trotter, has charming European accent, loves outdoors, seeks financially secure gentleman, who can teach me golf and love again. Photo, phone, bio. NYM B406.

Queen Of Hearts—Looking for the king or jester. Are you sensitive, fun-loving, bright, possess a great sense of humor? (tall, good-looking, I'm sure is too much to ask). Like music, sports, good food? Are you between 35 and 45? Like all of the above in your date? If you have answered yes to 5 or more of the above, send note, photo and phone. NYM H129.

Very Handsome, Sensitive—Jewish male, 32, 5'9", loves all sports (especially tennis), theater, traveling. Seeks trim, Jewish female, 25-30, with similar interests for love and marriage. Non-Smoker. Photo/bio and home phone, please. NYM H172.

Grecophile Gal, 39—Upbeat, sincere. Loves jazz, travel, outdoors. Seeks man with similar loves. NYM B459.

Westchester Man—Secure, sexy, smart, 40's, seeks quality woman. NYM B460.

Feisty LI Firefly—50, slight handicap seeks glow of male firefly for friendship, and possible lasting relationship. Bio/phone/photo. NYM H208.

Handsome, Lovable, Warm—Successful attorney would be thrilled to meet beautiful, brainy, reasonably non-neurotic, Jewish gal, 25-32. Photo/phone. NYM B457.

Chicago Based Woman—30, very attractive, straight, bright, cultured desires to meet interesting, financially secure, attractive man for exciting times in the Windy City. Reply with phone number, photo if possible. NYM H168.

Pretty, Jewish, Successful Woman—34. Seeking good-looking, fit mensch with integrity and sense of humor to start soul-mating and family. Photo, phone and bio. NYM B458.

Petite, Bright, Professional—Delightful, very pretty, 33, Long Island, Jewish mom (1 child) seeks warm, sincere, successful mensch, 35-45, for loving, caring, sharing, forever. Photo/bio/phone. NYM B455.

NJ Jewish Male, 27—In pursuit of, 23-27, Jewish female teammate for lasting relationship. Interests include music, sports and travel. Bio with photo a must. NYM B456.

Good Dreams Are—A fun-loving, cute, energetic guy who is 32, M.D., tall, athletic and looking for you. Who might you be? You probably are 23-29, sensitive, outgoing and can make me laugh. You enjoy being feminine and sexy, but you feel comfortable wearing a skirt or a pair of jeans. You are very pretty or adorable and vain enough to be thin and fit. So let's share our dreams. Photo/phone. NYM H171.

Happiness For Two—Warm, caring man, 38, 6', slim, attractive, with the ability to be happy and sad, seeks a kind, intelligent, pretty woman. Phone/photo, please. NYM B409.

Blonde Librarian—31, doesn't judge a book by its cover. Seeks Jewish man, 30-40, to turn pages with. NYM H140.

A Beauty Inside And Out—Dark-eyed, 5'2" and slender. I am the same age as Racquel Welch. I'm intuitive, intelligent, interesting with a lust for living, loving and learning. Seeking a loving, sincere man who knows himself and is attractive physically, mentally and spiritually, 28-50. Phone and photo. NYM H125.

Gracious, Pretty Gal—Seeks generous, successful Jewish gentleman, 45 plus. Phone, note. NYM H124.

It's Holiday Time—Attractive, successful businesswoman, 5'6", flexible, honest, affectionate. Loves ballet, beach, baseball, laughing, crosswords, hanging-out. Seeks professional, warm, honest, witty man, 36-45, for romance and fun. NYM H174.

A Pretty, Blue-Eyed—Italian-American woman with nice legs would like to meet a handsome, slim male, 34-44. Photo/bio/phone. NYM H175.

Not Just A Pretty Face—Bright, fit, fun, professional woman, WASP, 39, seeks honest, successful, single man. Note, phone, photo appreciated. NYM I003.

Pretty PhD—Seeks tall, special man, 35-50. NYM I004.

Adorable Big-Brown-Eyed—Long-brown-haired, 5'4", 31, slim, female needs cute mate. Photo. NYM I005.

Spunky, Attractive, Petite—Jewish female, 39, PhD, journalist seeks caring, fun-loving man, 30-45ish, non-smoker, for committed relationship. NYM H177.

Cultured, Independent, Attractive—Feminine, 33-year-old, NJ woman, educated in the arts, successful and financially secure in own business. Seeks gentleman, 33-43, of top notch caliber to explore a possible relationship. If you are intelligent, humorous, happy, attractive, secure emotionally and financially, professionally accomplished with strong values, expect to receive and can give first class treatment, I suggest we begin slowly by meeting for dinner in NJ or NYC. Send current photo, bio and phone. All photos returned. NYM B461.

Chic, Loving Gentlewoman—31, seeks caring, attractive, financially secure man for life long love, marriage. NYM H178.

Sparkling, Suntanned, Blonde—Thin beauty, brilliant, elegant, charming, warm, exciting, cultured Eastsider seeks successful businessman, 35-55, to follow the sun. NYM H179.

Eclectic, Energetic, Entrepreneurial—Jewish male, PhD, 6', seeks tall, 25-35, female, sassy with spinnaker and skis and stylish with spoken word. NYM B462.

Fun-Loving Male—43, seeks cute, super-petite Asian gal any age. NYM H112.

Vibrant, Sensuous, Good-Looking—White widow, 56, in Connecticut, desires male counterpart, 56-63. Photo and letter, please. NYM H113.

Pretty, 42, Financially Secure—Young-looking professional woman, slim, warm, no children. Seeking a single man, with children if the case may be, 35-50, who wants a committed relationship. You know how to express your feelings, like and know how to excite and please your woman and have a sense of your personal worth. NYM H182.

Down-To-Earth—Slender, Jewish, businessman, 34, 6'. Am witty, open, active, romantic. Seek adventurous, 24-30 female of same. Phone/photo. NYM C979.

Good-Looking, Successful—Jewish businessman, 32 years old, from CT., seeks good-looking, exciting lady from metropolitan area, 24-35, to share a glamorous life with. Photo appreciated. NYM H122.

Male Attorney, Jewish—Early 60's, attractive, successful. Seeks warm, very intelligent woman, 45-50, preferably, tall, slim, pretty, for caring relationship. Short bio, phone, please. NYM B463.

Be My Guinivere—A truly romantic, handsome dentist, 36, seeks a caring relationship with an attractive, professional woman, 25-33. I enjoy photography, movies, skiing, racquetball, traveling, candlelit dinners and holding hands. How about you? Bio/phone/photo. NYM B465.

Old-Fashioned Sweetheart—Long dark hair, dark-loving eyes. Supportive, affectionate, bright, witty. If you're my man, 37-43, 175 plus, 5'9" plus, non-smoker, I will change your life. Bring joy to your heart and home; completion to your soul. We'll laugh, cry, love, play; an oasis amid chaos. A note to PO Box 287, Howard Beach 11414. Can be a new beginning.

Westchester Male—32, entrepreneur, tennis player, would like to meet woman to be a life partner. Phone. NYM H199.

With Dimples And A Great Smile—I've been blest, a youthful lass of 49, with lots of zest. Tall, attractive, friendly, gentle, loving, kind. If I appeal to you, you've got yourself a find. No smokers. Please send bio, phone. NYM H217.

Attractive, Scandinavian-American—Female, warm, blue-eyed blonde, editor, 31, seeks relationship with single, professional man, Christian background, 28-40. If open, easygoing, with sense of humor, send note/photo/phone. NYM B381.

Love Going Formal—Sophisticated, good-looking female, expert on art, active in politics, seeks good-looking, black-haired, green or blue-eyed male, who owns own tuxedo, appreciates art, financially secure, sophisticated and over 32. NYM H090.

Very Attractive Blonde—Blue eyes, slim, 5'3". I'm a Jewish woman, self-employed, love music, dancing, good conversation. Seeks a gentleman that is a well established professional who enjoys the same. Photo, please. NYM H153.

ANNOUNCEMENTS

Pretty Champagne Lady—Happy birthday. I love you. Your sexy, Sakki kid.

Ursula From David Susskind Show—You've got what it takes and you know how to use it. Let's meet for a drink and good conversation. NYM I007.

Congratulations Mr. R. David Cherry—Or should I say "Mr. President?". Your dedication is inspiring.

Phillip The Florist—Hope the bees stay away and may you be blessed with many blooms in your new store in Rego Park. Love, your friends from Astoria.

Oh Lordy, You're 40—Happy Birthday, Edie. Have many more and you don't have to count them.

Cousin Laura—Thanks for helping me get my vote counted.

STRICTLY PERSONALS COUPON

We Offer the Best Rate for the Most Readers

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 517

BY MARY ANN MADDEN

Ad-pub—Advertising and publicity. Used as in: "he is ad-pub chief."

Kideo—Children's programming for the home video market.

Helmer—A director, usually of films, but also refers to TV.

Legs—Commercial endurance, particularly at the box office.

O and O—Expression for "owned and operated."

O-O—Old American slang meaning to give the "once over."

Solon—a pundit, an authority, or at least one who thinks he is. As in "film trade solons."

Terp—A dancer, a chorine.

Turnaround—When the original sponsor of a project passes on renewal of its option it goes into "turnaround" and may be peddled to a new sponsor.

Above, extracts from the Glossary of Variety Terms (Variety MIFED Film Market Review 1984). Competitors are invited to invent up to three terms typical of: shoe business, gardening, advertising, food, fashion, politics, or the growth industry of your choice.

Results of Competition Number 514, in which you were asked for a 200-word piece on "Thanksgiving" in the style of a well-known writer.

Report: We give thanks for selections from a variety of writers. Among them: V. S. Naipaul. Don Marquis. Barbara Costikyan. Gertrude Stein (popular, but hard to pick the worst one). John Simon (many entries, none was sufficiently grotesque). Chaucer and Spillane. Julia Child. James Joyce. Snoopy. Anita Loos (misspelled). Dick and Jane (spelled correctly). Oh, my. Evelyn Waugh. Ogden Nash. Pinter confused with Beckett. Or by him. Frederick Forsyth. Kafka. Damon Runyon. Ronald Reagan (they write speeches, don't they?). Plautus. Hemingway (it was good for him, too). Miss Manners, Rosemary Rogers, Sam Shepard, Amy Clampitt. And, exorably, Shakespeare. Thanks. Now run along.

First Prizes of two-year subscriptions to "New York" to:

Once, after one of those lovers' quarrels that leave you dry-mouthed and grit-eyed, I got on a plane for Paris and, while eating the airline chopped sirloin, bit down on a Brillo pad. I was forcibly reminded of this experience while eating "Fanny's Turkey" (D'Agostino, $1.29 a pound). What is the metallic taste? Doesn't Fanny season the stuffing at all? Isn't it a little late in the century to serve marshmallows with sweet-potato pie? Doesn't Uncle Louie ever freshen up? We are left wishing for the honesty of a Chicken McNugget or the mosaics of Justinian and Theodora at Ravenna.

Fanny uses her beauty to distract the men from the awful food. She leans forward (creamy breasts over the gravy). But she is only beautiful. Her physical presence has none of the electricity of a Carmine de Sapio or a Rudolph Hess . . . —PAULINE KAEL

Max Nichols, N.Y.C.

Isn't turkey a beautiful word? A turkey is love; food is love. I was at a farm for Thanksgiving dinner and we had to, y'know, *process* a turkey for dinner. A lot of uptight people, who are afraid to love, are turned off by this, since the turkey gives you bad looks and lays a lot of intimidation on you. It's a physical thing with them, y'know. Oh, I could have had a bad experience, but I said: "Turkey, I love you 'cause you are you." The turkey was afraid to love, so he died.

Thanksgiving and turkey are gifts to us from the Pilgrims who came to New England. It's too bad that they didn't land in California. Avocados know how to love. —LEO BUSCAGLIA, PH.D.

Jack Ryan, N.Y.C.
also prize to: Marlene T. Anderka, Somerville, Mass.

Runner-up Prizes of one-year subscriptions to "New York" to:

November is a month with a number of strikes against it. Beginning with the morning after Walpurgisnacht, the mood and the weather competitively deteriorate until Bullwinkle, Snoopy, and Milton Berle are paraded down Broadway in the official ascot of consumer exploitation. From there, it's downhill all the way.

Thanksgiving was first attempted in 1621 by the Pilgrims as a mixer with Indians. Receptive at first, the Indians later had reservations. Two traditions were quickly established:

1. Men watched football games.
2. Women spent the entire day cooking for relatives seen or tolerated only once a year.

Abraham Lincoln established the day as a national holiday in 1863. Shortly thereafter, he was assasinated. A floating holiday, Thanksgiving always falls on a Thursday, based on the assumption that given a four-day weekend (of statistically poor weather) the masses will go shopping. The following steps can and should be taken . . .
—FRAN LEBOWITZ

Val Penn, San Francisco, Calif.
also prize to: David English, W. Somerville, Mass.
sp. mention: Sal Rosa, N.Y.C.; Wendy Hogan, Studio City, Calif.

A big collie danced eagerly from Grandma's house. Inside, Joe kissed Lisa. My niece, Olivia, pompously quotes Robert Service. Thanksgiving! Uncle Vinnie whines, "Xerox yields zero."

Above, Alphabetical Order. Competitors are invited to compose any text, prose, poetry, or otherwise, consisting of words beginning with the letters A to Z in that order.—COMPETITION EDITOR

J. Tymann, Voorheesville, N.Y.

And Honorable Mention to:

"Happy Thanksgiving Day, Mother!" Dick had a surprise for his mother—a turkey. He had saved enough from the pennies he earned as a newsboy in front of the Astor House to buy it.

The tenement was poorly furnished but clean. Food was plain and scarce. But now—the luxury of a turkey! Dick bounded down the stairs, calling, "Be right back, Mother." He ran all the way, so eager to pick up his surprise. His hand on the store's doorknob, he saw the dreadful, hand-lettered sign, "Closed for the Holiday." He knew exactly what he must do. —HORATIO ALGER

R. C. Jim Brown, Jackson Hts., N.Y.

"Thanksgiving"—and other season songs I've written. When you work on Tin Pan Alley, you've got to be flexible. My most profitable turn of lyrical legerdemain was, of course, "Smile and Show Your Dimple" (which everybody now calls "Easter Parade"). And then I wrote:

There's no living/'Til Thanksgiving
There's no living/I feel . . .
Everything about it is suspicious
Scents that tease and tickle at the nose
Heaping, steaming platters so delicious
The cook's ambitious/It really shows.
There's no family/Like our family
We pig out with such zeal
Even with a turkey that is rubber tough
The kind of turkey it's right to stuff
All the gang at Grandma's just can't get
  enough
Let's go on with the meal, we'll
Give thanks for the meal. —IRVING BERLIN

Marcia De Fren, Rockville Centre, N.Y.

Anselmo of Ankara climbed the stairs to the Scriptorium, his cowl still raised against the sharp November wind. In his face, concern, with a flicker of fear deep in his eyes. Vingar, the ancient librarian, recoiled as Anselmo pointed to the entry in the Index. "The volume you request, Brother, is forbidden. It is present in the Abbey only because the heresies and errors of human thought must be preserved along with the Truth. Abo alone can approve its use." With the departure of the two monks, I quickly approached Vingar's desk and glanced at the title: "Fantastic Fowl in Field and Fable." "Why?" I wondered. —UMBERTO ECO

Sheila B. Blume, Sayville, N.Y.

Thanksgiving, 1984, Charlie Smith, 55, and his family, Dottie, 54, daughters Sandy, 17, Jennifer, 15, and son Eric, 12, sit down for this annual feast. As Dottie serves the supper, Charlie admonishes the children. They bow their heads. He says grace. "Thank you, God, for the unemployment checks that bought this meal. And thank you for the peanut-butter-and-jelly sandwiches." —JIMMY BRESLIN

John Saponaro, Brooklyn

The bird dazzles. Bronzed and glistening, punctuated by glazed kumquats, garlanded in a bracelet of ruby cranberries. It numbs the senses. Potatoes, cumulous clouds of butter-drenched tuber beaten to a wispy fluff, chestnut stuffing a Dickensian symphony and baby brussels sprouts simmered to perfection. The gravy, alas, disappoints. Lumps abound and there is room for judicious seasoning. But all is forgiven when the pumpkin pie is served. It is a four-star presentation, light, fragrant, and custardy. There is hope for Grandmother's after all. —GAEL GREENE

Ginger Howell, Pittsford, N.Y.
sp. mention: Richard P. Monley, Birmingham, Mich.;
J. M. Tischenkel, N. Miami, Fla.

When I was a kid, we never acknowledged Thanksgiving. My father thought it was a holiday only for Gentiles, like Easter and Christmas. We had a turkey on Passover, and we ate it for a week, prepared seven different ways. Speaking of turkeys, it reminds me of that old joke about the man who goes to his psychiatrist and says, "Doc, my brother's crazy, he thinks he's a turkey." The doctor says, "Why don't you turn him in?" The man replies, "I can't, we're going to stuff him on Thanksgiving."—WOODY ALLEN

Mark Wolfson, Spring Valley, N.Y.

I always have corned beef and cabbage on Thanksgiving.

I can never tell the difference between the Pilgrims and the Puritans.

I can't believe that Thanksgiving Day is observed in Los Angeles.

Pumpkin pie without whipped cream is my favorite dessert all year long, but I hate cranberries.

Holidays that don't fall on the same day of the month each year bother me.

I won't drink apple cider until it's served in bars. —JIMMY CANNON

Carl Wolfson, Spring Valley, N.Y.

I stuff my turkey at both ends
A treat for nose and eye
But, ah, my relatives and friends
Agree it's always dry.—E. ST. V. MILLAY

Carleton Carpenter, Warwick, N.Y.
sp. ment.: Msgr. A. V. McLees, St. Albans, N.Y.

Chestnut. Oyster. Al fal fa sprout. There are no "choices." *Nothing Applies*, I scrawl with Alexander's blunt vermilion Crayola. It's the longest sentence I've written all week. —JOAN DIDION

Tony Lang, N.Y.C.
sp. mention: Karen S. Morgan, N.Y.C.

The man next to me was wearing funny clothes. But then, so was everyone else except me. I was surrounded by Pilgrims and Indians in downtown Plymouth, where I was supposed to cover the commemoration of the first Thanksgiving. The entire town had embraced the celebration wholeheartedly, although my thematic contribution so far consisted of three bottles of Wild Turkey back in the hotel suite. The hotel manager was scouting around for a Pilgrim costume in my size, and an Indian getup for my partner, Ranjit. Ranjit was actually the other kind of Indian, but we thought the outfit would suit him. I was on my way back to the hotel, hoping that Ranjit would hide the dope if the manager came to the door... —HUNTER S. THOMPSON

Suzie Bolotin, Chapel Hill, N.C.

The vicar was upset. Here the day was nearly upon him and no one had volunteered to do the flowers for the altar. Of course, November was late in the year, but surely someone had a few Michaelmas daisies. The daisies could be mixed with a few lemon leaves and still be quite effective. He'd make a point of asking Mrs. Darcy right out—she couldn't refuse him anything; or was he getting a bit smug? He must give that some thought; perhaps in some roundabout way mention it in next Sunday's sermon.

Now he could think about the guest list and menu for dinner, not that Elizabeth hadn't arranged everything by this time. Maybe they couldn't afford artichokes this year, but he hoped she'd manage the trifle, his favourite dessert; and a few licorice allsorts could be passed after dinner ... —BARBARA PYM

Marion R. Hays, Milwaukee, Wis.

"Don't you know what Thanksgiving is?"
"Sure. Dat's when America gives tanks and guns to its allies."
"I'm talking turkey."
"Dat's what I mean. We give tanks to Turkey to fight the Russians." —MARX BROS.

L. Soth, Northfield, Minn.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. One entry only should be sent to Competition Number 517, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by November 23. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 24–31 issue. Out-of-town postmarks are given three days' grace.

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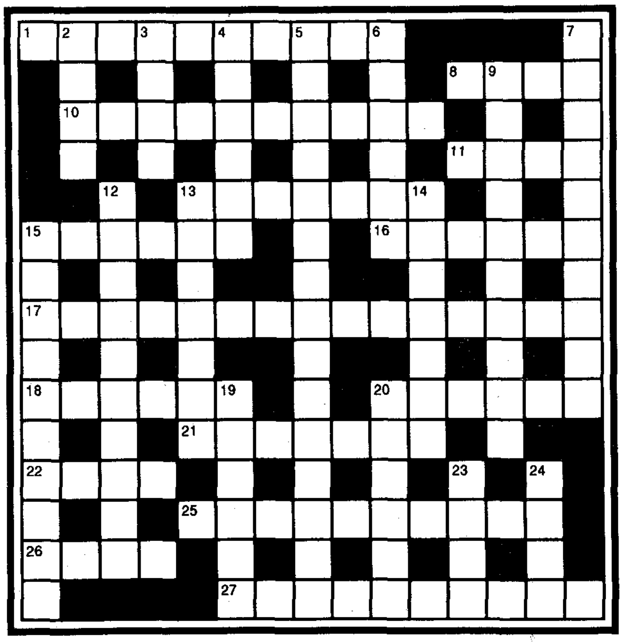
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Fine record is broken but given renewed strength. (10)
8 A fellow's last word? (4)
10 Hut lent—nothing unusual—to explorer. (10)
11 German base for perfume. (4)
13 Measure once taken by sailors running line to a French island. (3, 4)
15 Just the shape a wicket keeper should be—short and thickset? (6)
16 Ribbons flying in windows? (6)
17 Makes Celt conform to part where the performance happens. (7, 8)
18 Observing that the bell doesn't sound? (6)
20 Be sure, this might turn out to be suspended. (6)
21 Top cat in no upset without being in Mexico. (7)
22 Determined intention to compose a testament. (4)
25 The liquid assets he offers may be a real life-saver. (5, 5)
26 Cosy place in a fine street. (4)
27 Concealed aim, missed horribly, drew blood. (10)



Down

2 Part of one idea symbolically expressed is scarcely difficult to understand. (4)
3 Really fastidious, the old cow! (4)
4 New York loses a bit when translated to the North Sea! (6)
5 Some teapot cared for—part of the meal! (7, 8)
6 Doctor takes crazy solo! Shows too much enthusiasm! (6)
7 A French firm arranges sun over all the small holiday sea—when it's not used up, that is! (10)
9 Accommodation at the football ground for strikers? . . . (10)
12 . . . after they've passed through these? (10)
13 Yelps madly about a measure of printing—that's ill-humoured according to Shakespeare. (7)
14 Listener at that time seems made of clay. (7)
15 Supplementary turn necessary in the long run. (6, 4)
19 Editor following bird is hoaxed . . . (6)
20 . . . and let out by pet! (6)
23 Pretentious person gives direction to someone wealthy. (4)
24 Not confined without charge. (4)

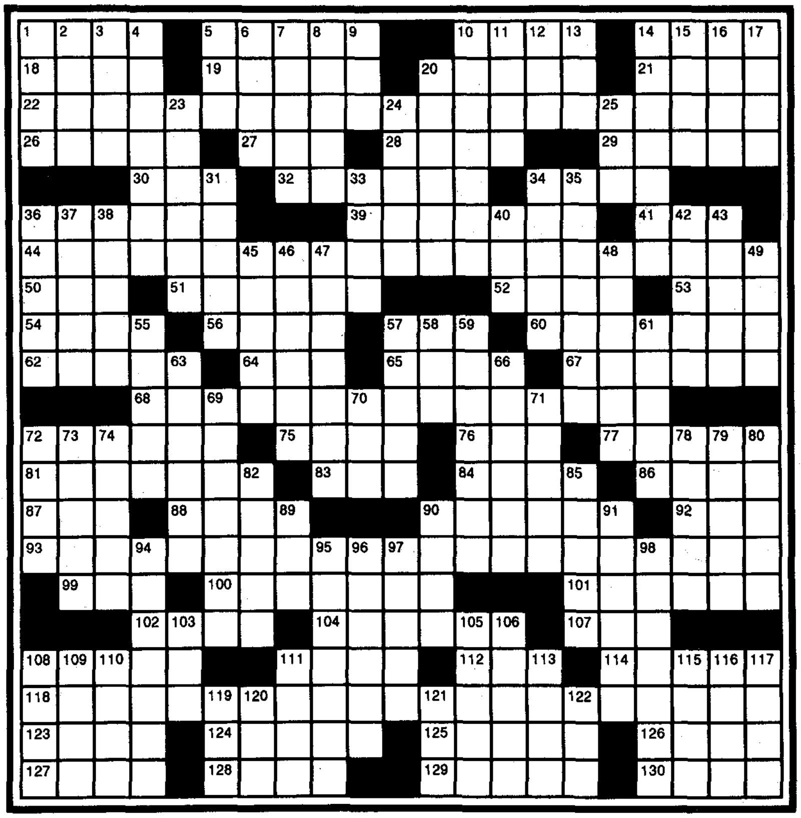
'HORSING AROUND': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

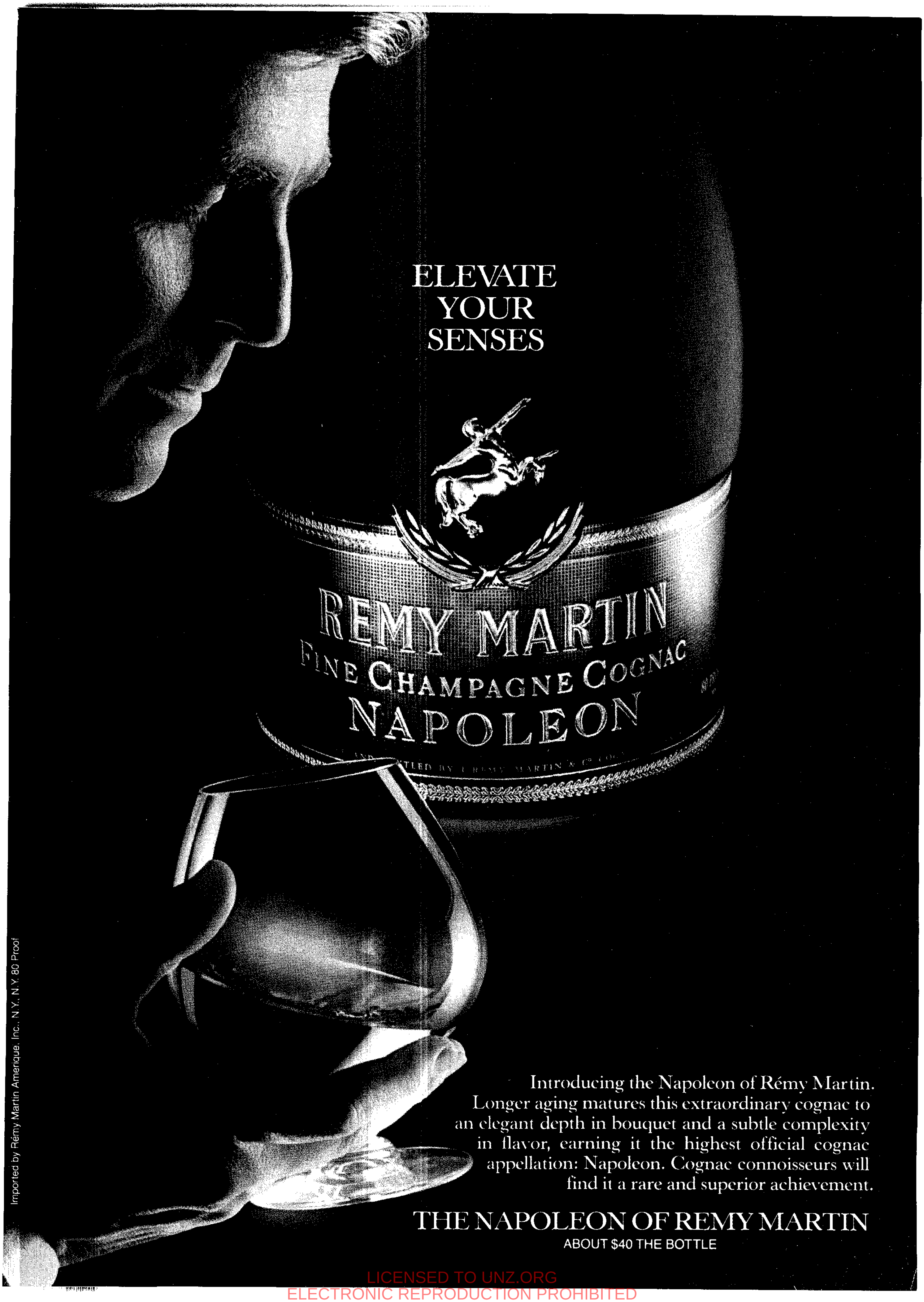
1 Word on a bulb
5 A Gaynor
10 Overhead glow
14 Fountain order
18 Stravinsky
19 Crop up
20 De Brunhoff's elephant
21 Skater Heiden
22 Start of a verse
26 Establish by evidence
27 Quilting party
28 Let's have a go ——
29 Intimations
30 Everybody
32 Give offense to
34 Demeanor
36 Metaphor's kin
39 Labourite Bevan
41 —— Dhabi
44 Verse continued
50 Alt. spelling
51 Underground drains
52 Hatter's matter
53 Romberg, to friends
54 Server's edge, in tennis
56 Wagons-—— (sleeping cars)
57 —— de deux
60 Being a stoolie
62 Of birth
64 Kiltie's turndown
65 Rainbow shapes
67 Makes happen
68 Title of the verse
72 N.Y.-N.J. range
75 Coins for Trevi
76 Antipole of W.S.W.
77 Gymnast Comaneci
81 Wail rhythmically
83 Blackguard
84 Chemical weapon
86 Order to the broker
87 Four qtrs.
88 RSVP envelope: abbr.
90 Disjoin
92 Public Enemy ——
93 Verse continued
99 Madre's brother
100 Old name for Paris
101 "Nor Hell a fury, like —— scorn'd"
102 Has creditors
104 Francis or Dahl
107 After sigma
108 No longer napping
111 The same, in footnotes
112 Incoming-flight abbr.
114 Emcee's spiel
118 End of the verse
123 On the summit of
124 American Beauties
125 Shipper's box
126 Gaelic language
127 Van ——, California
128 Prado artist
129 TV's Lou Grant
130 Same old routines

Down

1 Will-o'-the-——
2 Seaweed substance
3 Corrida animal
4 Hard labor
5 Where an uppercut is aimed
6 Bedouin
7 Japanese-American
8 Ruhr metropolis
9 Slang for a sleuth
10 Frequent patron
11 Partner of aid
12 Caesar's hearth deity
13 Table scrap
14 Advanced course of study
15 Algerian port
16 What gossips dish
17 Top poker pair
20 Whodunit suspect, often
23 Greetings to Dolly
24 Ghosts do it
25 "Thar —— blows!"
31 Evenly surfaced
33 Back talk
34 Carpentry joint
35 Positioned properl
36 Author —— Dine
37 "—— little nut tree . . ."
38 Deserve
40 Ump
42 Foundation
43 Italian province
45 Hagman role
46 Minutia
47 Powdery poison
48 Achieve a goal
49 Bacon's go-with
55 Kind of drip
57 Like windows
58 Garfunkel
59 Plotter
61 Albacore and bluefin
63 Digestive enzyme
66 Congress half
69 Of significance
70 Lyrical Gershwin
71 Dental do-over
72 Designer Gernreicl
73 Up in the rigging
74 Many: prefix
78 Work-clothes fabri
79 One of the Massey
80 True up
82 Biblical twin, et al.
85 Star quality
89 Tolkien creature
90 Goddesses: Lat.
91 State which was once a kingdom
94 Circuit connections
95 Earth's lowest spot
96 Accentuate
97 Mrs. Flintstone
98 Born after
103 Spider's parlor
105 Approaches
106 Frome of fiction
108 Straight —— arrow
109 Pro-Prohibition gp.
110 Seaman's call
111 ——-bitsy
113 Prepay the pot
115 Highway wd.
116 Take a breather
117 Keats writings
119 Unit of work
120 Kanga's baby
121 NBC's parent
122 Musket suffix



Solutions to last week's puzzles appear on page 138.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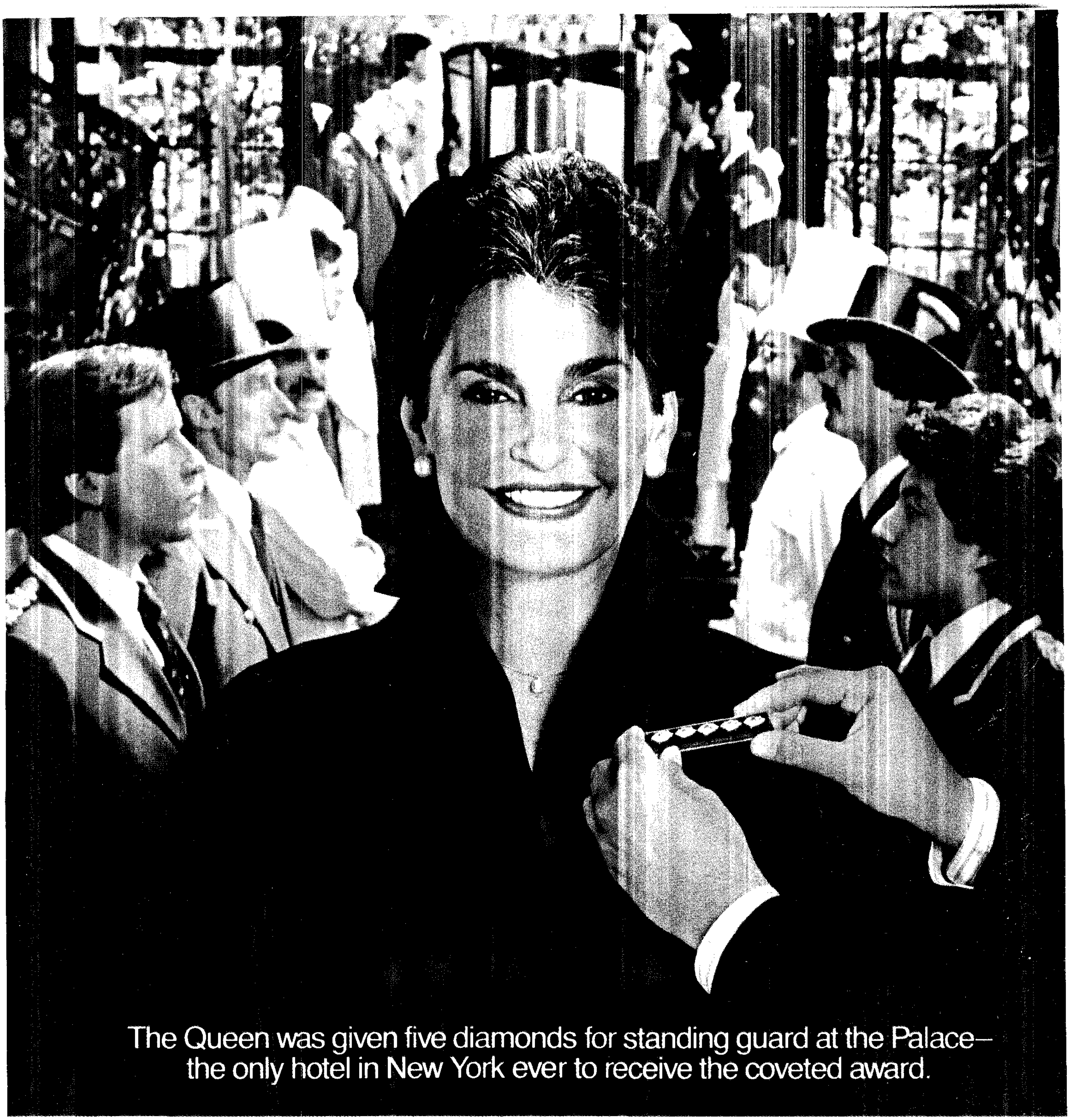
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